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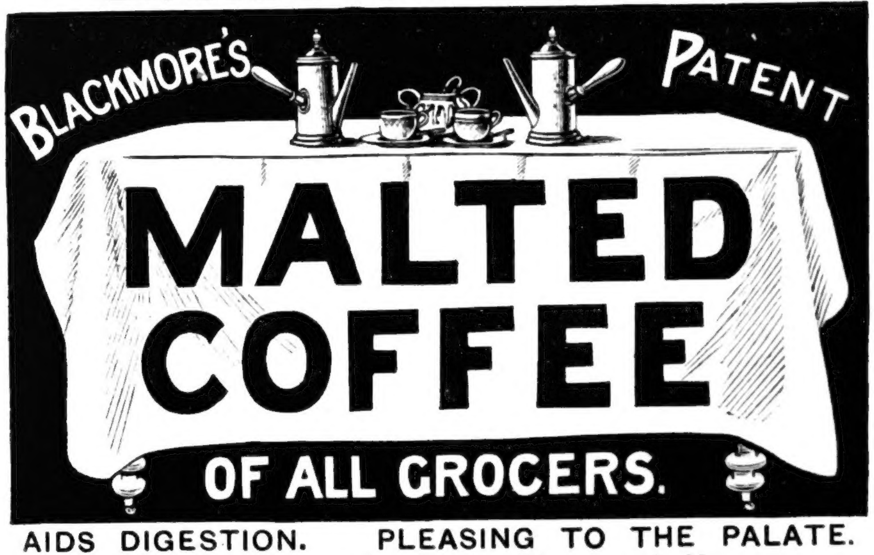

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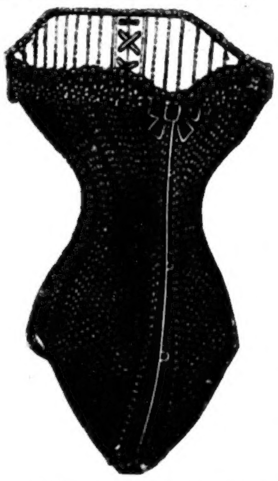

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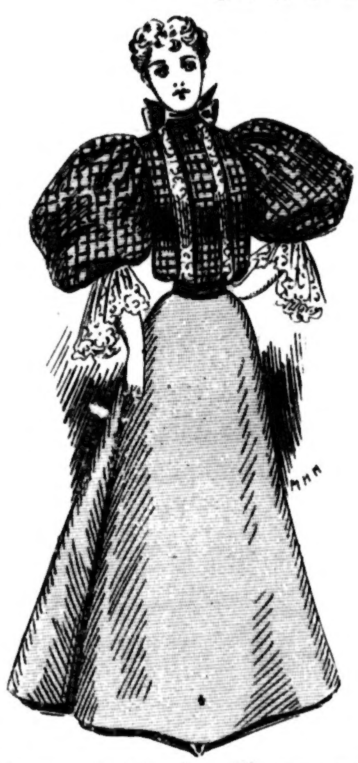

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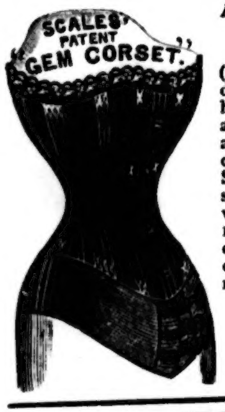

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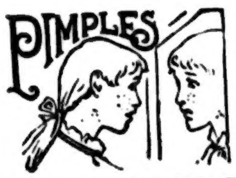
Bad Complexions



Sluggish action of the pores also causes the complexion and skin to become dark, yellow, oily, and mothy, giving rise to pimples, blackheads, roughness, redness, falling hair, and facial blemishes. The only reliable preventive is Cuticura Soap, the most effective skin purifying and beautifying soap in the world, as well as the purest and sweetest for toilet and nursery.

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VOL. XXI.—No. 3. MARCH 1,

MYRA'S JOURNAL

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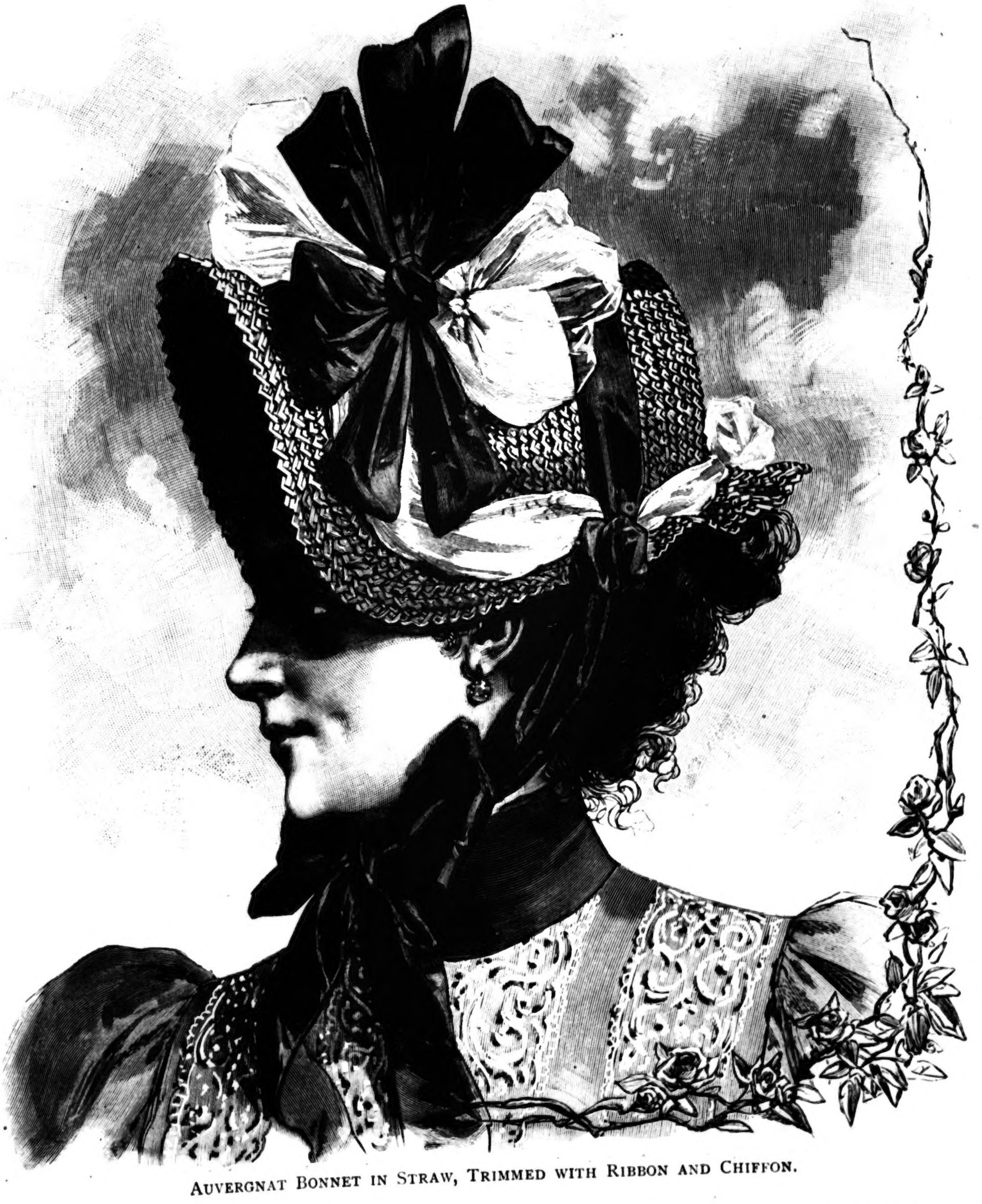


Auvergnat Bonnet in Straw, Trimmed with Ribbon and Chiffon.

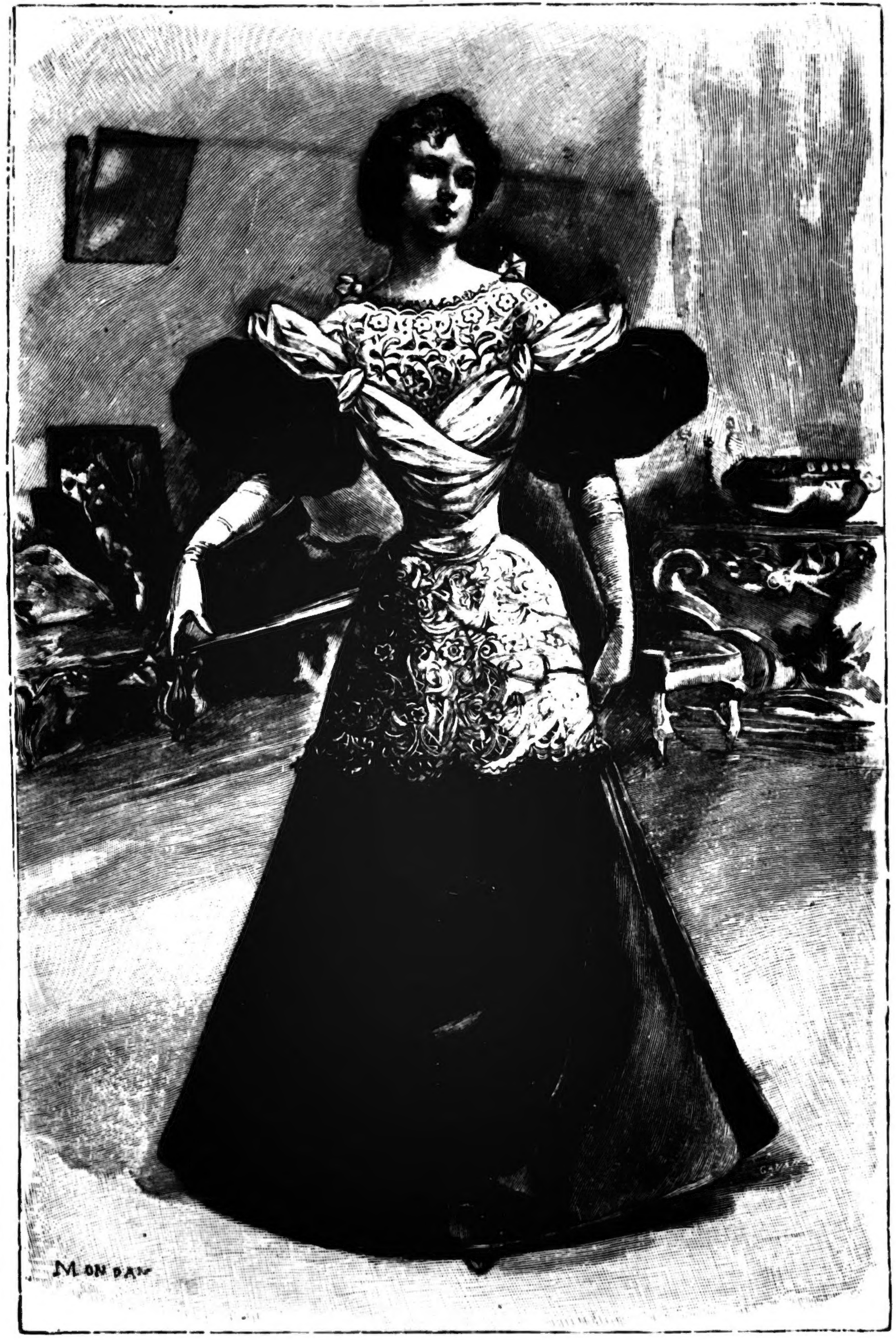
FROM OURSELVES TO OUR READERS.

WITH the present number of MYRA'S JOURNAL we are inaugurating certain alterations, and, we confidently hope, improvements, which will tend to render the Journal still more useful as the woman's paper *par excellence*, and more indispensable than it already is to those who look to its pages for guidance and help, not only in matters of dress but in those of hygiene, domestic economy, needlework, cookery and a host of other subjects. Many new topics of domestic interest will be touched upon by those who are fully entitled to consider themselves authorities on the different subjects about which they will discourse.

In matters of dress MYRA'S JOURNAL stands supreme, for no other paper caters for so large a feminine public; every age and all conditions of life are thought of, and the girls with modest dress allowances of 20*l*. per annum, or even less, are as much the objects of our plans, our designs, and our thoughts, as those wealthy dames who can spend the same sum on a single dress. The amateur dressmaker is always in our mind, and she will find much to assist her in some of our new pages, and in the carefully cut patterns which she can obtain at our Paper Pattern Department, 95, Regent Street, where also ladies may leave their parcels while shopping or paying visits, and where they can refresh themselves with a cup of the best and cheapest tea in London. Will our readers kindly remember that orders for paper patterns should be sent to 95, Regent Street, but that all communications for editorial consideration should be addressed to 6, Fetter Lane?

The chief announcement to be made this month is that of a cumulative prize of 15*l*., which will be awarded in December to the competitor who stands first in the largest number of competitions during the next eight months, from March to October. The competitions will still be of a varied description, and embrace millinery, dressmaking, needlework, and other things in which women excel. So many of our competitors have already shown their proficiency in many branches that we are convinced that the all-round capacity needed for winning the big prize is not uncommon amongst them, and the sum we propose to give is worth working and waiting for.

The April number will be a special Spring number, which our readers must on no account miss, as it will contain the fullest information as to the coming Spring and Summer fashions, with more than the usual number of illustrations, and some new and attractive designs for needlework.



A DINNER DRESS.

Full skirt of periwinkle blue velvet, with a short upper skirt of Renaissance guipure fitting closely over the hips. Half high bodice of guipure with a draped corselet of straw-coloured satin crossed in front and carried up to the top of the lace at the back. Puffed sleeves of the velvet with a satin drapery dividing them from the long shoulder seam of the lace bodice. Satin rosettes on the shoulders Quantity of velvet required, 14 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

DRESS AND FASHION IN PARIS.

CRÉPON is to be the material of the season; no longer the plain crépons of last year, but exquisite fabrics that combine with an appearance of roughness, caused by ridges and raised lines, an extreme lightness of texture that makes it quite possible to contemplate without alarm the prospect of being called upon to wear skirts measuring from eight to eleven yards in circumference!

The 1830 sleeve is slowly but surely gaining ground. All this winter *Parisiennes* who lay claim to elegance have used it for their evening dresses, but it is becoming anything but a rarity for day dresses of a rich description. For visiting and marriage toilette, gigot sleeves are being made, very long, very full, emerging from a flat, cap-like epaulet which, until we get thoroughly used to it, has undeniably a strange, unnatural effect. It is becoming to people with very square, high shoulders, as it gives them the graceful fall they lack. The effect of the real 1830 sleeve is more peculiar in day than in evening dress, because in the last the neck and shoulder tip are entirely bare, the bodice being kept in place by narrow shoulder-straps, and the sleeve commencing below the shoulder tip, between the shoulder and the elbow.

Evening dress of an elaborate description will be anything but inexpensive! Sheeny satins of exquisite tints—most of them shot or *glacé*, are to be trimmed with elaborate embroideries, worked either on invisible tulle or on the material itself. A great many of these satin gowns are to be in the princess shape, the embroidery forming straps or bretelles to the bodice and continuing down the skirt, to simulate or edge a tablier. The large satin sleeve is draped to the bodice, but leaves the shoulder bare, a band of embroidery forming a shoulder-strap. The embroideries are highly artistic, so much so that no charge of gaudiness can be brought against them. I speak, of course, of high-class embroideries. The cheap imitations should be carefully avoided. They are insufferably vulgar. Those who cannot or will not afford the good ones should eschew embroidery altogether. They are not indispensable. Some of the prettiest evening gowns are totally without them.

Here is an evening dress in the best taste, which will give many a hint to the economical. The bell skirt is of pink "coral" brocade—cloudy coral designs on a soft pink ground. This is totally untrimmed. The bodice is a softly pleated blouse of pink silk muslin, very low, just frilled across the neck on a ribbon runner back and front, the waist being finished with a pink ribbon tying on the right and decorated with a bunch of Parma violets. The upper part of the body is quite bare but for minute shoulder-straps of *black fur* and a lovely drapery of silk muslin below the shoulder, doing duty as a short sleeve. How many pretty "odds and ends" would not this charming gown use up?

This draped 1830 sleeve is the prettiest thing imaginable! It can be made of any soft, delicate fabric, and it is very easy to make without a pattern. There is no under part. The whole sleeve consists of folds draped across the arm, the folds being closely accumulated front and back, into an inch or two. The folds are looser and deeper the lower they descend on the arm towards the elbow.

Such a sleeve, indeed any sleeve, is far preferable to none at all. I cannot say that I admire the sleeveless low bodices, with just a narrow shoulder-strap inserted of some other material. Yet they are being made, a strange anomaly in the big-sleeved age. A pretty bodice of mauve corded silk is made in this way, strapped with beautiful gold and amethyst embroidery. The bodice, very low, is of pleated silk, the pleats opening upwards till they form a sort of open ruche round the bust above the first strap of embroidery. A second strap forms the belt. There are no sleeves whatever, but a strap of the embroidery, sewn beneath the ruche, passes over the shoulder. The skirt, of mauve silk, is striped with broader embroidery. Lace bands would be a less expensive trimming; or velvet or satin ribbon could be used.

Many dresses, for day or evening wear, are trimmed entirely with ribbon. Some elaborate festoons of ribbon are arranged as a sort of panel up each side of a skirt. I cannot say that these are specially effective, they being somewhat heavy.

The success of the velvet dress is becoming something extraordinary. All married ladies—young, middle-aged, and old—have a velvet dinner dress, the colour being chosen according to age and complexion. No doubt velvet will be less popular as the season advances and the warm weather begins.

Among the new passementeries must be included the spangled ribbons, used to strap full bodices of silk or woollen material. All ribbons are thus decorated, silk or velvet, in all colours and widths. They are usually covered with spangles of jet, gold, *nacré*, silver, etc. White satin ribbon spangled with gold is extremely effective on blue, réséda, or pink satin. Black satin or velvet with silver spangles looks specially well on crimson serge or cashmere.

Although the Empire style has entirely gone out, the princess evening dress is as fashionable this year as it ever has been. The cutting of full-skirted redingotes this winter has instructed *couturières* how to cut in one a fitted bodice and a full shaped skirt. It is necessary to add that only first-class cut has any success with either princess dress or redingote, as the extent of the curves at the lower edges means an immense difference to the width of the skirt and the grace of its appearance.

These princess dresses are very little trimmed. Their object is to show off a beautiful figure, at the same time setting off to advantage the splendour of the material. Poor, cheap fabrics should not be made up in this way. For a low-necked princess gown rich faille is required, first class velvet, superb brocades, or the new glacé satins and moires, with their shimmering surface and rich folds.

The court dressmakers are preparing for our *élégantes* lovely gowns, fitting the figure like a glove; yet the skirt, slightly trained, falls in voluminous pleats. As a rule the skirt is quite untrimmed, although some models have a spray of artificial flowers diagonally crossing the front of the dress from the left shoulder. To give relief, the short puff sleeve should not be of the dress material; it is of velvet, in a contrasting shade, or in silk muslin.

Great latitude is allowed in the style of the *décolletage* and the sleeves. In some princess gowns the neck is cut square or pointed, back and front, with large draped sleeves rising on the shoulder. In other models the neck is cut oval and leaves the shoulder quite bare, the sleeves falling between the shoulder and the elbow, in 1830 style. Unless the neck and arm is very beautiful, it is advisable to have a shoulder strap added, of ribbon or passementerie, or artificial flowers, the shoulder being bare beyond it until the falling sleeve commences above the elbow. This 1830 *décolletage* is a little trying, the bony part of the neck being relentlessly exposed. However, the upper part of the dress can be arranged to suit everybody.

A charming corsage trimming for a low-necked dress is a band of embroidery in front, across the bust. The sides are trimmed with lace epaulets, each terminated in front with a flowing bow—a sort of offspring of the once fashionable Empire bow. These bows, smaller than the solitary Empire bow, have such long ends that they reach the feet. Another trimming, of the same style, is a pleating of tulle or silk muslin, sewn down at the back as far as the shoulders. Thence the loose pleats are draped on the bust, with large bows or rosettes of ribbon, and they terminate in graceful *coquillé* ends as far as the knees. Both these trimmings are much used on princess evening gowns.

I forgot to mention above that these princess gowns must fasten invisibly, under the arm. The armhole must not be too much hollowed out under the arm, and the breast seam should reach high, so that the bodice clings to the figure as much as possible; no gaping space should be left between the bodice and wearer.

When these bust bows are worn, the skirt should not be trimmed at all, except, perhaps, with a band of velvet or passementerie at the lower edge. No artificial flowers or ribbons should cross the front or sides of the skirt, for they would overweight the dress. This season, trimmings, to be successful, must be in simple lines, and therefore graceful, and not too voluminous.

If any lady wishes her ball dress to be trimmed extensively with artificial flowers, the following model will serve her well. The silk or satin skirt is edged with a flounce, much wider at the sides than in front. The flounce is of embroidered tulle or silk muslin, and is headed by a wreath of flowers. Above this wreath, half way between the flounce and the waist, is a second wreath, following the direction of the first. The bodice is draped with muslin, and has the low neck edged with flowers. Velvet pansies look very well arranged thus on a mauve satin gown, or a shot pink and gold satin.

The silk muslin matches one of the silk shades. With an 1830 bodice the shoulder-straps should be of flowers.

Ribbons play an important part in the fashions of the present moment. Velvet as trimming has been a little overdone, so have moire and satin, while it is too early for the ever acceptable lace, at least for day gowns. Some very becoming full bodices for woollen indoor dresses are trimmed with ribbon straps and bows. There is a great quantity of soft, light spring woollens in all shades to choose from, and very pretty results can be obtained; the skirt need not be trimmed at all.

A marked feature in spring outdoor gowns of a dressy character will be the round-waisted bodice, cut low like an evening dress, and filled in with some other material. Often these bodices are of the corselet description, open in front as well, the plastron and chemisette and yoke being in one piece. As an example, the following gown may be taken, made of dahlia cloth, velvet to match, and cream guipure. A seamless bodice of guipure covers the body, the collar being cut in one with it. Over this is a low-necked bodice of cloth, pointed at the back, but cut square in front, the fronts being open to show a plastron or panel of the under-bodice. The neck is draped with a berthe of velvet, ending on the shoulders with large bows. The cloth sleeves are 1830 gigots, mounted on the shoulder-strap of the corselet, but with the puff so arranged by stiffening that it looks flat on the shoulder and puffy just above the elbow. A ruche of cloth edges the collar of the lace under-bodice. The skirt is of cloth, with lace panel in front, apparently continuing the bodice panel. The bodice ceases at the waist with a simple untrimmed line, so that the general effect is that of a princess dress, though it is nothing of the kind.

Crimson will be a fashionable colour. Red serge, red cloth, and red velvet are in immense request. Red velvet dresses are usually trimmed with black lace, black passementerie and braid being preferred for the red cloths, serges, etc. Red is a colour, however, which suits few people, and, as a whole dress or mantle, it is rather too glaring and showy. People with fading complexions should not wear red in any large quantity, though a touch of it is very becoming.

Some pretty tailor jackets will be worn this spring, made of fawn and tobacco cloth, braided all over with fine black braid. They are double-breasted, semi-fitting, with large braided collar and revers. The gigot sleeves are braided all over. Cheaper jackets are made in figured materials of two colours to have the same effect.

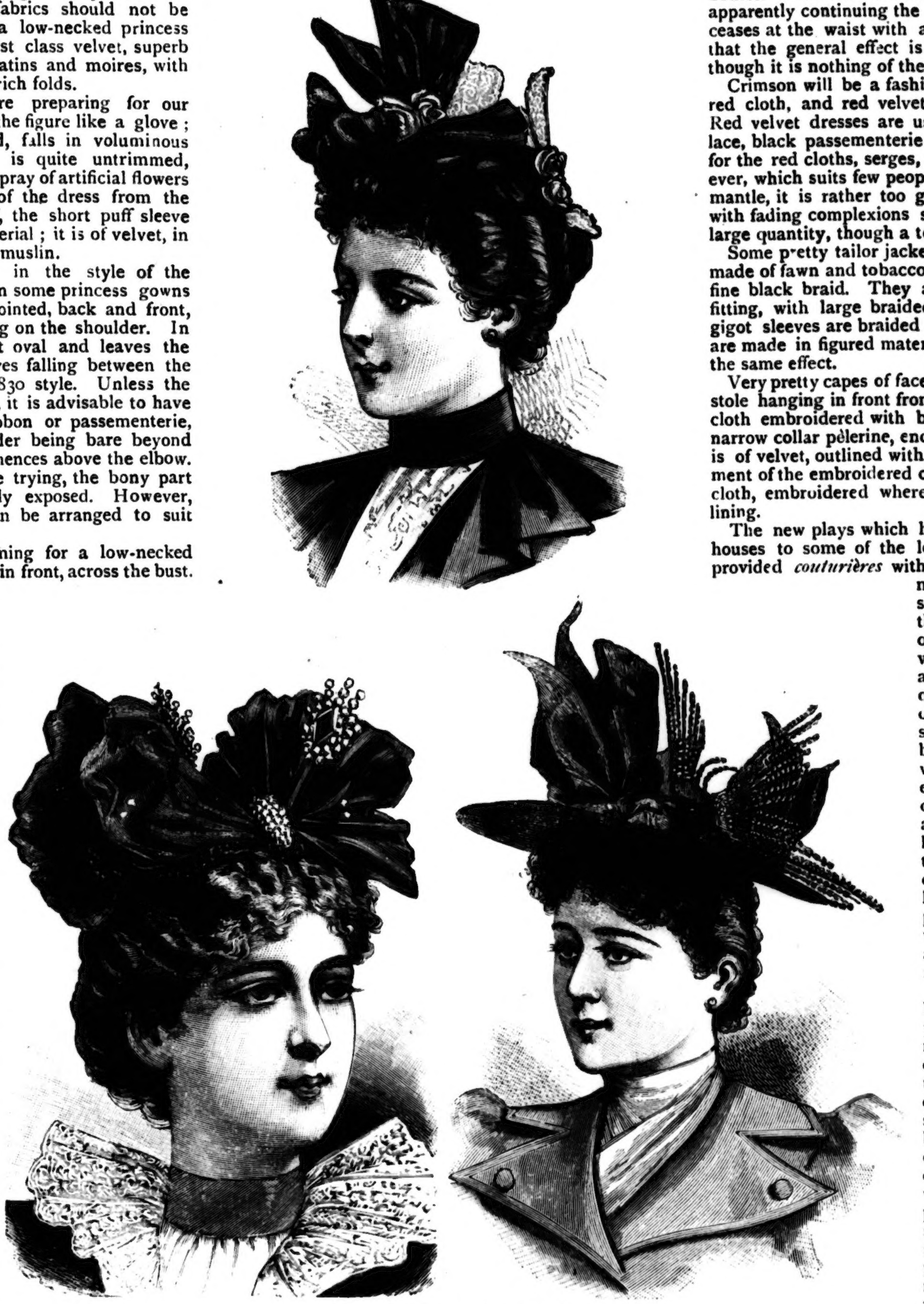
Very pretty capes of face cloth have a sort of centre stole hanging in front from the neck, made of white cloth embroidered with braid or passementerie. A narrow collar pèlerine, ending in long points in front, is of velvet, outlined with a fluted epaulet arrangement of the embroidered cloth. The high collar is of cloth, embroidered where it turns over to show the lining.

The new plays which have lately drawn crowded houses to some of the leading Paris theatres have provided *couturières* with opportunities for making many charming dresses, some of which appeared on the stage, although many of the most elegant were worn by ladies in the audience. Here are a few of these: one lady, a bride of this year, wore a skirt of shot granité silk in pale blue and faded pink, made very full and plain at the edge, but with rows of silk cord marking all the seams, and a flat basque of écru lace falling in points round the figure. The full blouse of white silk muslin striped horizontally with lace, and puffed sleeves to match, were lined with blue silk, and trimmed with ribbon to match.

Very elegant too were the blouse bodices worn by two young sisters; the first, cut in a low square shape, was of pink satin veiled to the top of the draped belt by a deep fall of antique lace sewn on straight across the bodice, and again partially covered by a series of points of black velvet embroidered with glittering steel blue paillettes, with shoulder-straps to correspond; the sleeves, a mass of soft puffings in black tulle, reached to the elbow and were met by the long gloves. The skirt was pink, like the bodice. The second dress, in sky blue satin, had the bodice striped with vertical bands of black satin embroidered with paillettes, and long straps to match, ending in points, striped the puffed sleeves. A draped belt of ruby velvet and a spray of ruby roses on the left side of the bust completed a very stylish toilette.

A pretty outdoor summer dress, worn on the stage, was of black surah with a shamrock pattern in open embroidery over a pink lining. The skirt, full bodice and gigot sleeves, were all of this embroidered silk, the only ornaments were a draped collar and sash of Nile green satin ribbon, the sash tied with loops and ends on the left side of the front, and very short open jacket fronts of cream lace on the corsage, with flat epaulets of the lace.

COMTESSE DE B.



NEW FRENCH MILLINERY.

Fig. 1. Capote in violet velvet trimmed with cream lace and pink roses.
Fig. 2. Black velvet toque with large double Alsatian bow in front and jet pins and ornament.
Fig. 3. Felt hat with low crown, trimmed with black ribbon, and a black parrot with jet frosted wings on one side.

Current Fashions in London.

ROUGH coarse straws, very light although so rough-looking, are immensely fashionable for spring hats; golden and fawn shades are most popular but there are also many black hats in these coarse straws and in chip. All are lavishly decked with flowers and velvet bows, several colours being frequently combined in the trimming. Mirror velvet in petunia and pale magenta shades is much used for the bows, with flowers in every conceivable tint, violets and roses being specially popular.

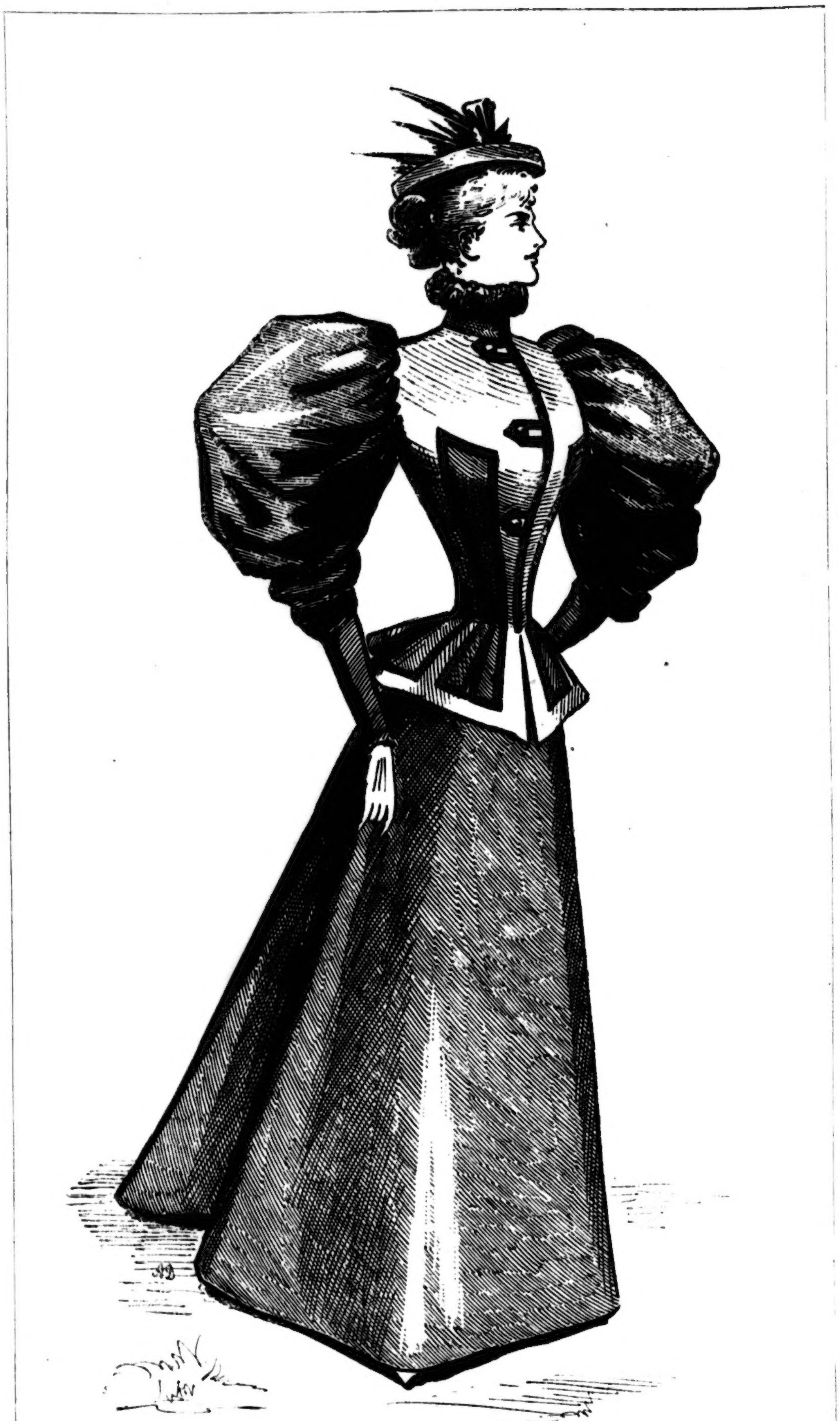
FLORAL garnitures are a feature of the new evening gowns; the possessors of the line of beauty from neck to shoulder may safely adopt a low berthe of roses in the style of 1830. There are again floral shoulder-straps, sleeves are caught up with single blossoms or clusters of flowers, and even chiffon ruches are edged with tiny roses. The floral straps and 1830 sleeves commencing some inches below the top of the arm are in great favour; a broad bretelle of flowers, or of feathers, is found to conveniently hide the too obtrusive bones of those to whom Dame Nature has denied the "pleasing plumpness" that renders such disguises unnecessary.

WHITE gardenias, so closely imitating nature as to be almost undistinguishable from the real flower, and cunningly scented as well, are the rage for millinery, combined with violets and red geraniums. Single blossoms are introduced in the soft folds of chiffon ruches, or a single gardenia is introduced into the trimming of a hat with a variety of other blossoms.

DANISH and gendarme blue are two of the most fashionable colours for spring wear, especially in cloth and covert coating for pelisses, and coats and skirts. Some of the new tailor-made costumes in these materials are made with velvet collars, and sleeves of moderate dimensions; they are double-breasted and tight-fitting, and decorated with large and very handsome buttons. Green is also a coming colour, not only for day, but for evening wear, light shades being employed for the latter purpose. Lime green is one of the prettiest shades imaginable in artificial light, and a garniture of pink roses is its natural and most effective accompaniment.

THE moderate use of crape is now universally adopted in mourning; black dresses are so fashionable that the only way to signify bereavement is to employ the outward and visible sign of mourning. Some of the newest dresses have the sleeves and yoke entirely of crape, or else a vest of crape with a band or deep inverted points on the skirt. No jet is used until the first month or six weeks are over. For mourning bonnets crape is mingled with black gauze, jet, or black velvet. Widows still wear the long streamer of crape from the back of the bonnet to below the waist. A sympathetic and charming fashion is the adoption of complimentary mourning by intimate friends of a bereaved family, a delicate way of evincing the sympathy which is just one of those touches of nature that make the whole world kin.

IN spite of the prevalence of black dresses, however, they have almost totally disappeared from evening gaieties. Black crépon skirts, it is true, do duty with silk or velvet blouses for theatre and home dinner wear, but it is quite the exception to see a black gown at a ball. If the sable hue is affected at all, it is in the form of trimming, generally of jet or paillettes, with a very happy effect on light-hued satin and other evening fabrics.



A WALKING COSTUME.

Skirt of soap blue covert coating made in the new full shape. Tight-fitting bodice with basque of drab cloth, with square tabs of the blue cloth outlined with black satin ribbon forming a corselet, and black satin ribbon down the front. Sleeves of the blue cloth, and black feather trimming at the top of the collar. The dress is stylish in purple cloth with the bodice in dull pink, and black satin ribbon. Quantity of blue coating required, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

PATENT leather shoes have been quite superseded for evening wear by satin ones, and some prettily fanciful footgear of this order, daintily embroidered, are worn for dinners and dances. The latest novelty in black satin shoes has an appliqué of white Brussels lace on the toe. Other charming evening shoes sparkle with steel, silver, or jet paillettes, but these are only suitable to accompany a paillette-embroidered gown. The well-meaning faddists who include high heels in their fulminations against the fashions, do not seem to be aware that the Louis XV. heel is as extinct as the dodo. Rarely indeed are high heels seen in the street. The military heel for smart occasions, and a low, wide heel for walking, reign supreme in the costumes of the best dressed women.

BRETELLES are emphatically the mode of the hour, and one sincerely to be commended, as by their aid the plainest of frocks can be made to assume a smartness that was entirely foreign to it. They are occasionally of jet, but more often of ribbon, terminating half-way down the bodice with rosettes or jet ornaments with pendant fringes. The newest bretelles are broad and short, and are made of bands of rich embroidered fabric, or of fancy ribbon, cut in swallow-tail points at the ends, and bordered all round with fur or some other kind of trimming.

A BRILLIANT idea worth following up occurred to an ingenious dressmaker who was called upon to make the most of a pink satin ball skirt and a short length of pink and white brocade, with a large pattern of roses on a white satin ground. The skirt she trimmed with a deep flounce of pink chiffon headed by a ruche, the blouse bodice she also made of chiffon, and the brocade she employed for the huge puffed sleeves, the glory of the whole gown.

APPARENTLY the chiffon ruffle has come to stay, for already white ones with roses are talked of for spring and summer wear. Meanwhile chiffon necklets and ruffles are worn with a fur-collared coat or a fur-lined cape. These dainty caprices of fashion are generally completed with a cluster of flowers on either side, such as dark violets or red velvet geraniums. Deep collars of fine ivory muslin with an edging of lace are a charming fashion for young girls with round, white throats, and are worn with collarless bodices. A single chain of pearls gives a dainty finish.

THE newest materials for blouses are of a somewhat extravagant nature—white or ivory satin, whose beauty is sadly ephemeral in a smoke-begrimed London atmosphere, and infinitesimally checked velvets, whose costliness will happily prevent it from becoming the mode of the million.

DRAWN linen handkerchiefs are the fancy of the moment, and an extravagant one withal, for good ones are costly, and the tender mercies of the laundress are cruel. In the highest circles the use of scent is almost wholly tabooed, with the exception of the purest eau de Cologne, the only perfume to which the Queen does not object. Several of our leading beauties never use perfume at all, but large sachets of Florentine iris powder are lain amongst their clothing.

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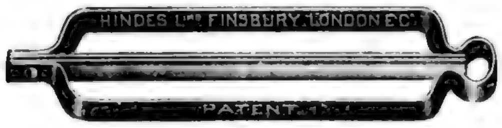
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Spinnings • in • Town

The stormy March has come at last,
  With wind and clouds and changing skies;
I hear the rushing of the blast
  That through the snowy valley flies.

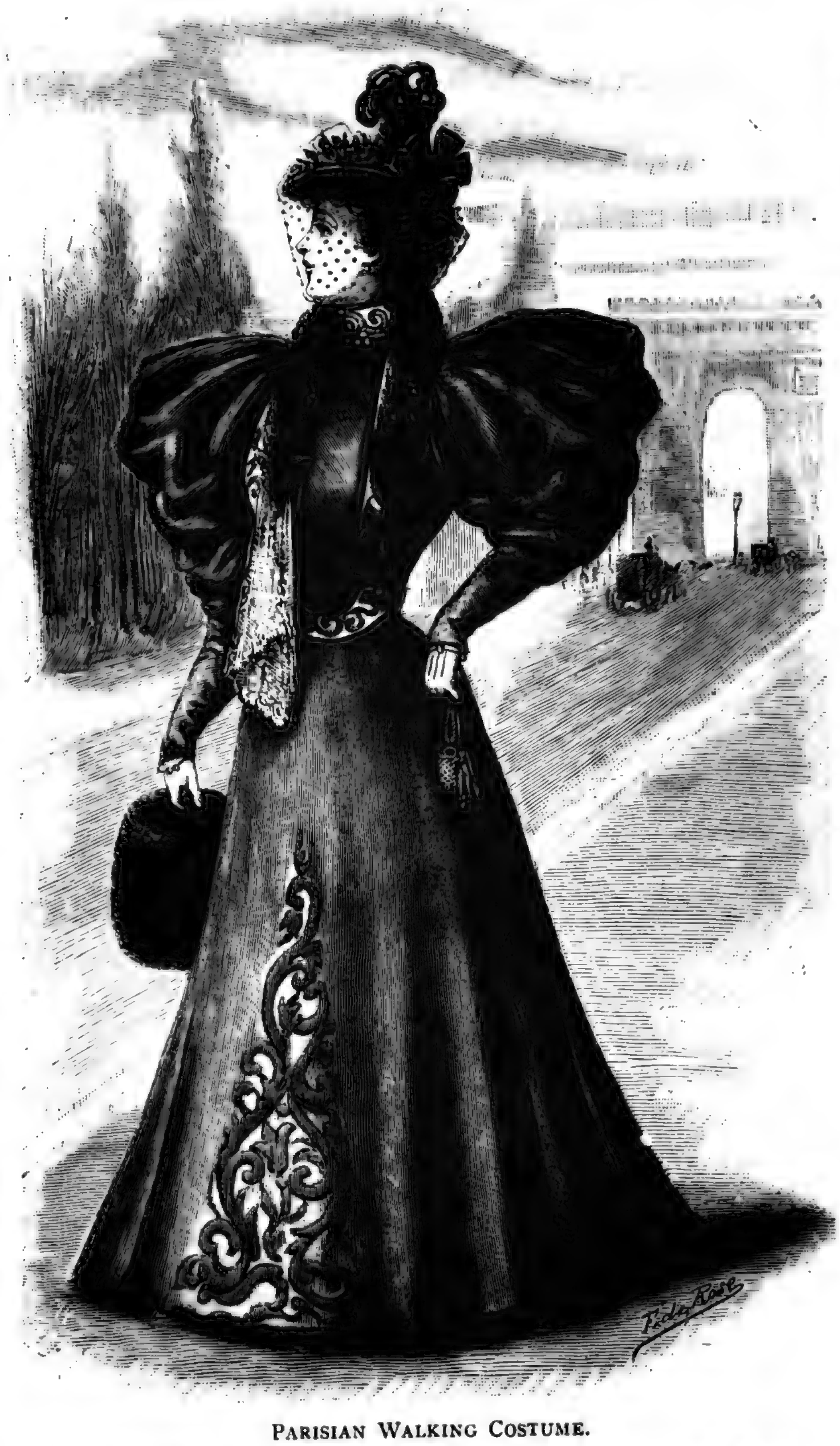
BRYANT.

GUSTY March winds are terrible disturbers of the peace, within doors almost as much as without; many a chimney that has behaved in a most exemplary manner all through the winter finds itself powerless to resist the sudden squalls of spring, and shows its disgust by sending a shower of soot and cinders all over the room, and even March suns, so cold and bright, are almost as disastrous to our fires; in fact between wind and sun the fire wants constant attention and may not be neglected.

A capital invention for curing smoking chimneys, more reliable than cowls and very much easier to regulate, is Cresswell's Patent Asbestos Curfew, a fireproof curtain attached to the grate, which can be raised or lowered at will, and serves as smoke preventer, as draught-raiser, as a soot screen, and when fully drawn down at night as an absolute preventive against fire from falling cinders or escaping sparks.

The curtain or blind is made of stout closely woven Asbestos cloth, in any size to fit the grate, and is mounted on a brass spring racket roller, the mechanism being entirely concealed by a polished brass or copper sheath above the grate. The whole apparatus is easily fixed in place, any mechanic can do the work in less than an hour, and there is no comparison in appearance between the neat "Curfew" blind and the usual clumsy appliances attached to grates to prevent the nuisance of smoking chimneys. If used as a smoke preventer the blind is drawn down to meet the degree of smokiness, that is until the smoke is no longer blown out of the grate; to serve as an artificial draught raiser the Curfew is lowered to the top bar, or a little below it, when it makes the most obstinate newly-lighted fire burn up in a few moments, or revives one that is nearly extinguished without the help of bellows, blowers, or such dangerous substances as paraffin and grease; at night, or to act in the summer as a soot-screen, the blind is drawn down to the hearth-stone, concealing the grate entirely from view. The Curfew is drawn up and down by a cord like a window blind, and if its plain colour be objected to it can be painted or decorated, or simply hidden from view behind a screen or plants placed in front of it.

The complete incombustibility of the Asbestos Cloth is a certain protection against fires arising from falling cinders, and the price of the blinds is so moderate that the feeling of security they give is well worth the outlay. A Curfew blind a yard square, complete, costs only 27*s.* 6*d.*, with an ornamental sheath the price is higher, but for full particulars my readers may apply to the patentees and sole manufacturers, Messrs. D. G. Cresswell and Son, Wellington Mills, Bradford, Yorks.



PARISIAN WALKING COSTUME.

Skirt of brown cloth with an appliqué design in front over pale fawn silk. Bodice with full front and sides and corselet of appliqué on silk; collar to match. Cloth sleeves. Sable bretelles, ending on one side in loops of ribbon and on the other in a lace coquillé, and forming a boa at the back. Brown hat trimmed with velvet and feathers to match, and shaded violets in front. Quantity of cloth required, 7 yards.

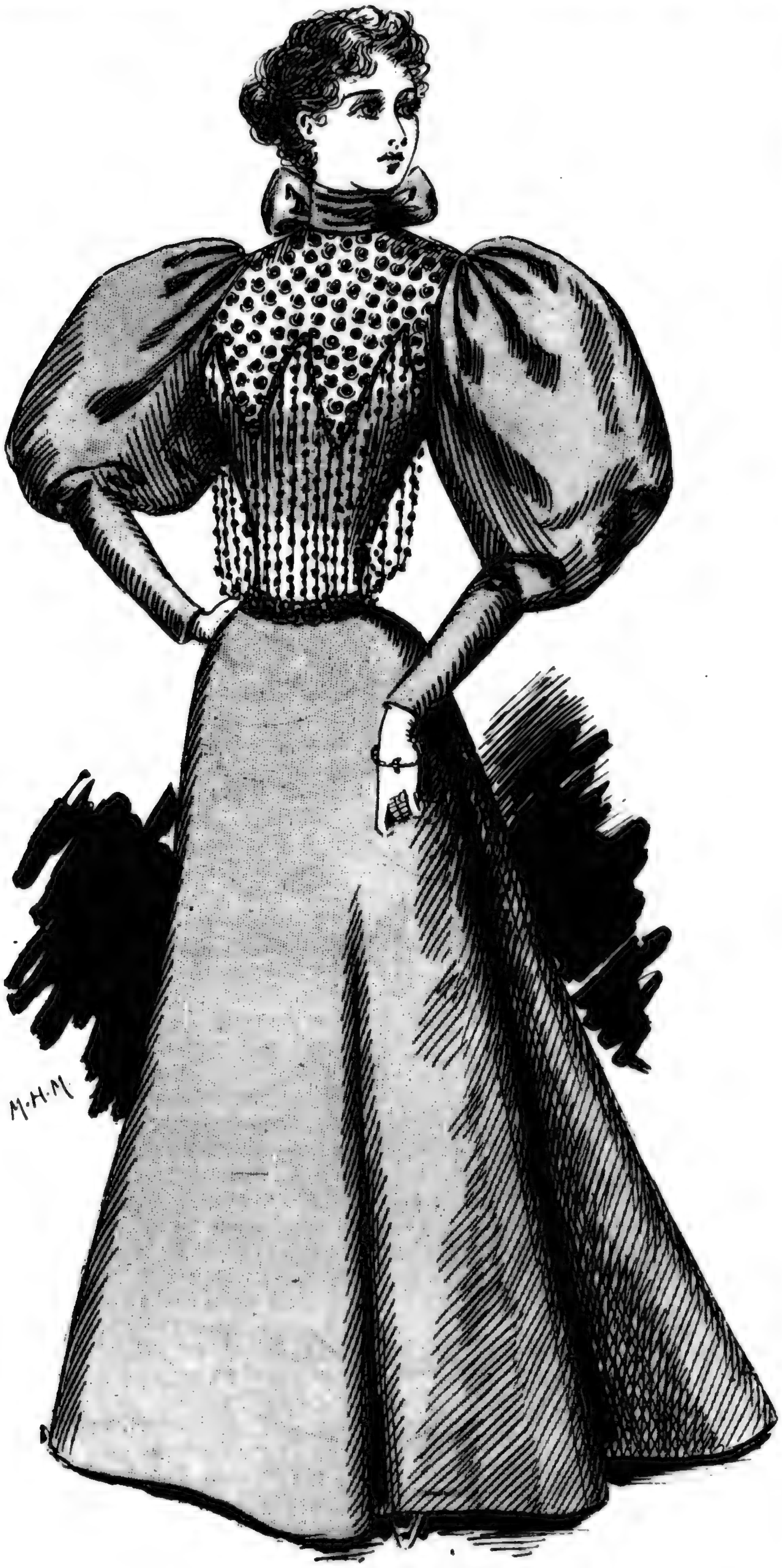
For Prices of Paper Models and Flat Patterns see Page 28.

Whilst I am writing on domesticities let me also record my testimony in favour of the Ewbank Carpet Sweeper, by far the most satisfactory mechanical contrivance of the kind it has been my fate to meet with. It not only sweeps well and thoroughly, but does its work without raising a cloud of dust, as an ordinary broom does, and without injuring the nap of the carpet. The Ewbank is a perfect boon to housemaids, for it considerably lightens the labour of sweeping, and lessens to an extraordinary extent the subsequent work of dusting, which, when an ordinary broom is used and ornaments are many, takes so many hours that might be otherwise employed.

The Ewbank household specialities include also an excellent meat chopper, or mincing machine, which cuts the meat in small pieces before it passes through the perforated plate, and by means of a double-cut retains the juices in the meat; this arrangement of double knives is peculiar to the Ewbank Mincer, as are the three plates giving coarse, medium, and fine cuts. It is a strong, substantial, and well made machine, and one that should find a place in every well furnished kitchen.

A well selected collection of patterns of serges, black silks, and black and coloured velveteens reaches me from the Bridgewater Mills Co., Great Bridgewater Street, Manchester. The serges are both in black and in navy blue, and are of various qualities, ranging in price from 1*s.* 7*d.* to 3*s.* 3*d.* per yard, all of them being double width, measuring from 43 to 50 inches in width. The serges are particularly soft and supple and free from cotton, and they include estamines, cheviots, and diagonals, each quality being made in navy and in black. The patterns of black silk show the same qualities of careful selection and freedom from the "shoddy" element, which so often distinguishes silks. They are dyed on the most improved principles and have the softness that proclaims purity, and they have the durability that is also an accompaniment of pure silk. There are four excellent qualities of black surah, from 1*s.* 10½*d.* to 3*s.* 2*d.* per yard; a cheap moire, suitable for petticoats, costs only 2*s.* 3*d.* per yard, a very much better pattern is 4*s.* 3*d.* per yard. Black peau de soie costs in three qualities 4*s.*, 5*s.*, and 6*s.* per yard; this is an admirable silk, very rich in appearance, and supple in texture. A ribbed bengaline at 2*s.* 8*d.* is a cheap and effective silk, and some excellent patterns of gros-grain, from 3*s.* 6*d.* to 6*s.* 6*d.* per yard, are useful examples of this kind of black silk, now very much in vogue.

The Queen Bess velveteens, a speciality of the Bridgewater Mills Co., are made in black and in all the fashionable colours at 1*s.* 6*d.*, 1*s.* 9*d.*, 2*s.*, 2*s.* 6*d.* and 3*s.* per yard; there is therefore a much larger range of quality than is usual in this material. The cheapest quality will make capital blouses, in light or dark colours, and may be used for fancy dresses and similar purposes; the velveteen at 1*s.* 9*d.*, fast pile and with a twill back, is a light-weight summer fabric, very soft and silky in appearance. As the price increases the quality naturally improves, and the velveteens at 2*s.* and 2*s.* 6*d.* are very high-class specimens of this popular material. The colours, both light and dark, are charming, and shade cards accompany the patterns. A mere indication of the number of the shade is all that need be added to the order stating the quality. The shot velveteens at 3*s.* per yard are very novel and effective, the combinations of colours are excellent, and the brighter shade being always underneath it is by no means too obtrusive, though it gives charming gleams of colour in certain lights, and tinges the darker shade of the rich, deep pile.



A House Dress.

Skirt of réséda green camel's hair cashmere and sleeves of the same. Plain seamless bodice of turquoise blue velvet with yoke of jet paillettes, and strings of jet beads falling from the yoke and turned under at the waist. Draped collar with bows at the back. Quantity of material required, 5 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

A new help to dressmaking is provided in the Antarctic Real Whalebone, a remarkably clever invention consisting of two very narrow strips of whalebone joined together by a close network in white or black cotton. This forms an edge by which the whalebone can be attached to the bodice without piercing, and very often splitting, the bone, and thus rendering it less durable. The Antarctic Whalebone is strong and yet flexible, and has two very great advantages; one is that it is much cheaper than ordinary whalebone, the other that being made in continuous coils of twelve yards there is no waste, as the bones can be cut the exact length required. I think this capital invention will become popular, for it is certainly very practical, and being really composed of whalebone it is not so likely to cut the dress material as most of the acknowledged substitutes for whalebone.

Another remarkably clever invention for dressmakers, who have often experienced the difficulty of giving the requisite stiffness to the edges of revers, is a species of wire gauze ribbon, about half an inch wide, very firm, yet light and flexible, and therefore easily bent into any required shape. The wire ribbon is inserted round the edges of the revers on the canvas lining, without which no revers can be expected to set well; the material and lining are then turned over the wire, which is kept in place by long tacking stitches crossing it rather closely. The wire can be bent and folded at the corners without adding unduly to the thickness of the revers, and finally the lining is slipstitched over all in the usual way. Altogether this invention may be considered a decided boon; the ribbon lies perfectly flat and prevents the corners from turning over, and the edges from curving and turning under, as they so often do unless well stiffened, and, the wire being flexible, the revers can be made to take any desired position.

Milliners, who know how greatly the smartness of a hat depends on the rigidity of its bows, will be pleased with the adaptation of this same wire gauze to bow stiffeners. These stiffeners are shaped like a long T, the top part being rolled over to provide a support for the top of the bow. Stiffened in this way the bows are easily fixed lightly and gracefully in place and retain their position, no amount of wear having the power to give them the discouraged, drooping appearance that so soon follows the first glory of newness. The bow stiffeners are made in black and in all colours, and inquiries for these and for the wire ribbons for revers should be instituted at once. They are manufactured by the Victoria Stiffener Company, of Guernsey, but may be had of all good drapers.

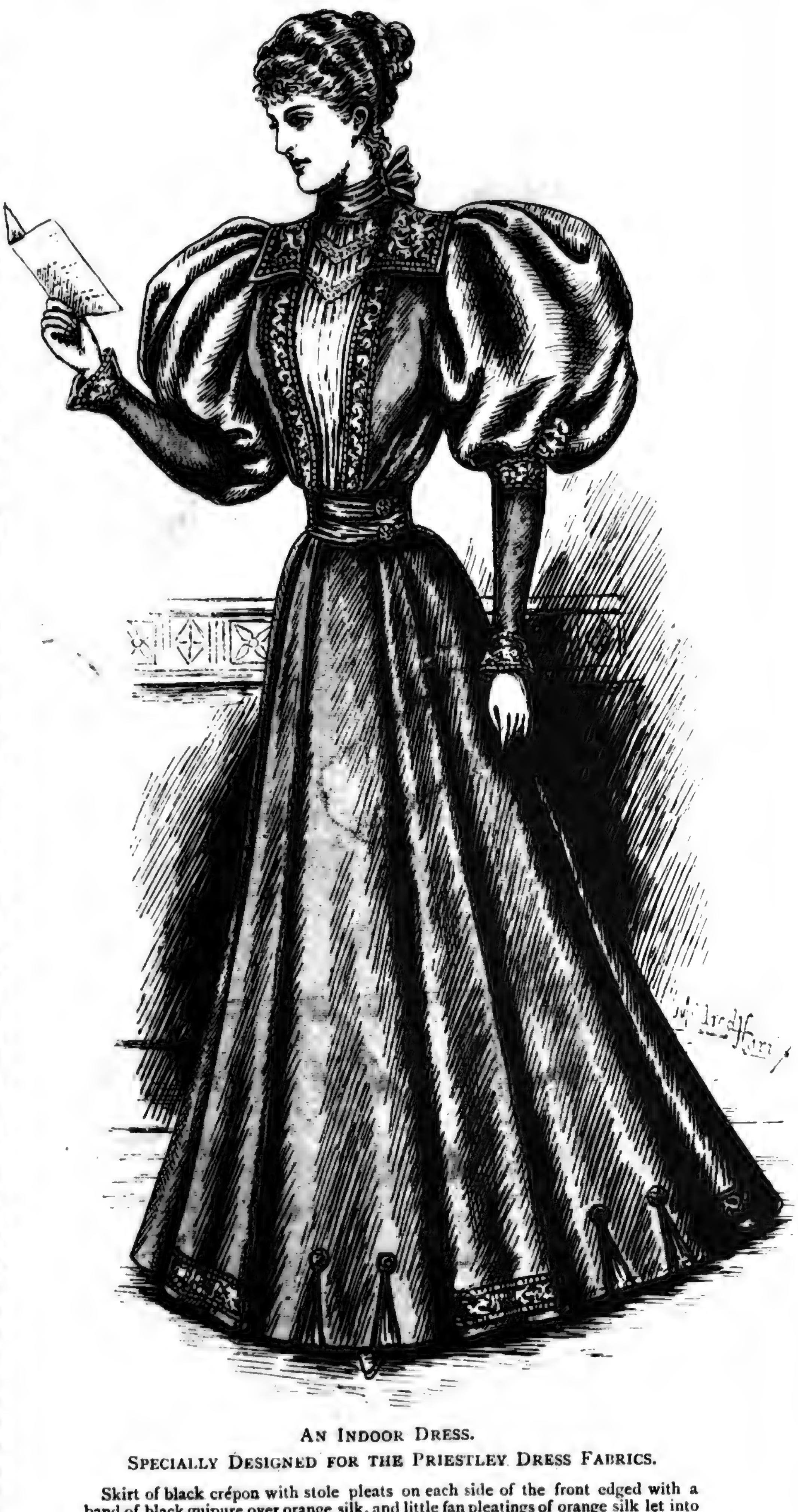
It is a very great advantage in these busy days, when we all want to learn to do as many things as possible, and to learn them in the best possible manner, that most studies may be as well pursued in the provinces as in London. This is at all events the case with regard to nearly all useful and domestic pursuits; there is no necessity for adding to the expenses of study by coming to London to learn cooking, or to gain some knowledge of dressmaking, for the Principal of the Cosmopolitan System of Dresscutting, the good points of which I have so often impressed upon my readers, has established properly qualified teachers of the System all over the kingdom, and the address of any agent in any district can be obtained from the head establishment, 65A, Oxford Street. Now that the season for new spring dresses is at hand, and shop windows are full of tempting materials, the longing to be able to make her own dresses rises in every girl's heart; if there were no dressmakers' bills to pay the possibilities of having new frocks would be so immensely widened, for the first cost of materials and linings is as nothing compared with the final cost of the dress when finished! Home dressmaking is the first and best economy to be practised when the dress allowance is limited, but unskilled dressmaking is an extravagance that I would recommend to none; a good system of cutting and making, studied from the first elements of measuring to the final touches that show the expert, is absolutely essential to home dressmaking, and the Cosmopolitan System gives just the right kind of knowledge that is wanted, practical as well as theoretical, free from abstruse calculations, and fitted to supply the pupil with simple rules for her guidance when, the course of lessons being over, she is left to face alone the conquered difficulties of making her own gowns.

A passing reference to Messrs. Burroughs, Wellcome and Co.'s Tea Tabloids in the January number of the Journal has brought me quite a number of letters from correspondents who have never heard of them, and who ask for further particulars, which I gladly give, for the tabloids are treasures that cannot be too highly prized. The Tabloids of Compressed Tea look to the uninitiated like little brown lozenges, only that their delicate perfume proclaims them to be undoubtedly composed of very excellent tea. Fine Indian and Ceylon teas are employed in the composition of the tabloids, for which only the bloom of the leaf is utilized; they are economical, as there is no waste, and the price of a little box containing one hundred tabloids is only *6d.*, and they are uniform in quality and quantity. Making tea with tabloids is a simple process; one or two of the tabloids, depending on the size of the cup and the degree of strength of tea required, are placed in a cup, fresh boiling water is poured in, stirred for a couple of seconds, and then allowed to settle for two or three minutes; after this sugar and milk or cream are added to taste, and the tea is ready to drink. The tabloids will keep for an indefinite length of time, and this fact coupled with their extreme portability makes them invaluable in travelling, or under any circumstances that render a quickly made cup of tea desirable. They can be obtained of any chemist.

Certain purely family reasons have led me lately to the consideration of the best soap for nursery use, and the result of various experiments is that, in the particular nursery in which I am interested, a unanimous verdict has been given in favour of the Albion Milk and Sulphur Soap, and that soap and no other will be used there in future. There are a good many reasons why this particular soap carried off all the votes; it is, to begin with, white, and a nursery soap should have no colouring matter in it; then it is softening and soothing to the skin, and allays any slight signs of irritation, it is faintly but delicately perfumed (a baby scented with a highly perfumed soap would be anything but pleasing), and lastly it is not too expensive for ordinary nursery use. From using it for her baby the baby's mamma has advanced another step and has now adopted the Milk and Sulphur Soap for her own use, with very pleasurable results during the recent cold weather; I have always had a high opinion of the purity and softening influences of this soap, and am pleased to be able to recommend it strongly for nursery use as well as for general toilet purposes.

Real Welsh mutton is a luxury that is every day becoming more appreciated, and that would be far more commonly indulged in if people only knew where to be sure of obtaining it without fail, and with the regularity and punctuality that are indispensable when such goods have to be procured from a distance, for it is not every butcher who is able to supply Welsh mutton. The number of connoisseurs of this toothsome and by no means extravagant delicacy will, I feel sure, be largely increased when my readers learn that it can be procured in the very best quality, in any quantity and at all times, from Messrs. John Jones and Sons, Central Buildings, Llandudno. These widely known purveyors, who have for years past supplied the Royal table with Welsh mutton, issue a catalogue with the current prices for the month and the average weight of whole sheep, sides, backs, fore and hind quarters, and even of smaller joints, so that there is no more difficulty in sending an order to them than to the butcher in the next street. The retail business of the firm is enormous and their customers are scattered all over the country, close upon 1,000,000 lbs. of fresh meat are supplied by them annually, and the joints, carefully packed, are sent carriage free to any address. As every one knows, the flavour of Welsh mutton is particularly delicate, the meat crisp and tender, and there is no waste; the joints being small are suitable for small households, and the absence of surplus fat renders the meat economical. Messrs. John Jones and Sons have introduced a new system of feeding which produces mutton of the highest quality with very little fat on the loins and great depth of meat on the joints. Between October and April the mutton is in its prime and may be safely sent to any part. I strongly advise my readers to send for particulars of the current prices of this delicious and wholesome mutton.

Without being an admirer of bushy eyebrows, one does not like to see them sparse or ill-defined, and it is very certain that where we meet one lady who has an excess, we see a dozen who suffer from a scarcity of these adornments. As to eyelashes, no two opinions can exist; they certainly cannot be too luxuriant; and yet how rare it is to see these charming features fully developed amongst our light-haired race. Such being the circumstances as they exist, I shall be earning the thanks of many of my readers in drawing their attention to a preparation which will enable them to combat any deficiency in the above respects. This is the Eyebrow and Eyelash Tonic, prepared by Mr. Mason, of Norwich, a delicate preparation, subtly combined, and possessing just those gently stimulating powers which are needed to strengthen and promote the growth of those tender appendages. It should be applied every night by means of a soft brush, and its continued use is invariably followed by excellent results. Whilst upon this subject I may mention the Eyebrow and Eyelash Dye, produced by the same clever chemist. It is not often desirable to advocate any interference with the charms with which nature has endowed us, but it is perfectly admissible here. To darken the eyelashes, and to a less extent the eyebrows, does undoubtedly throw them into greater relief and enhances their beauty very materially, and when this can be safely done without injury to the eyes it would be cruel to say that such a proceeding was not fully justified.



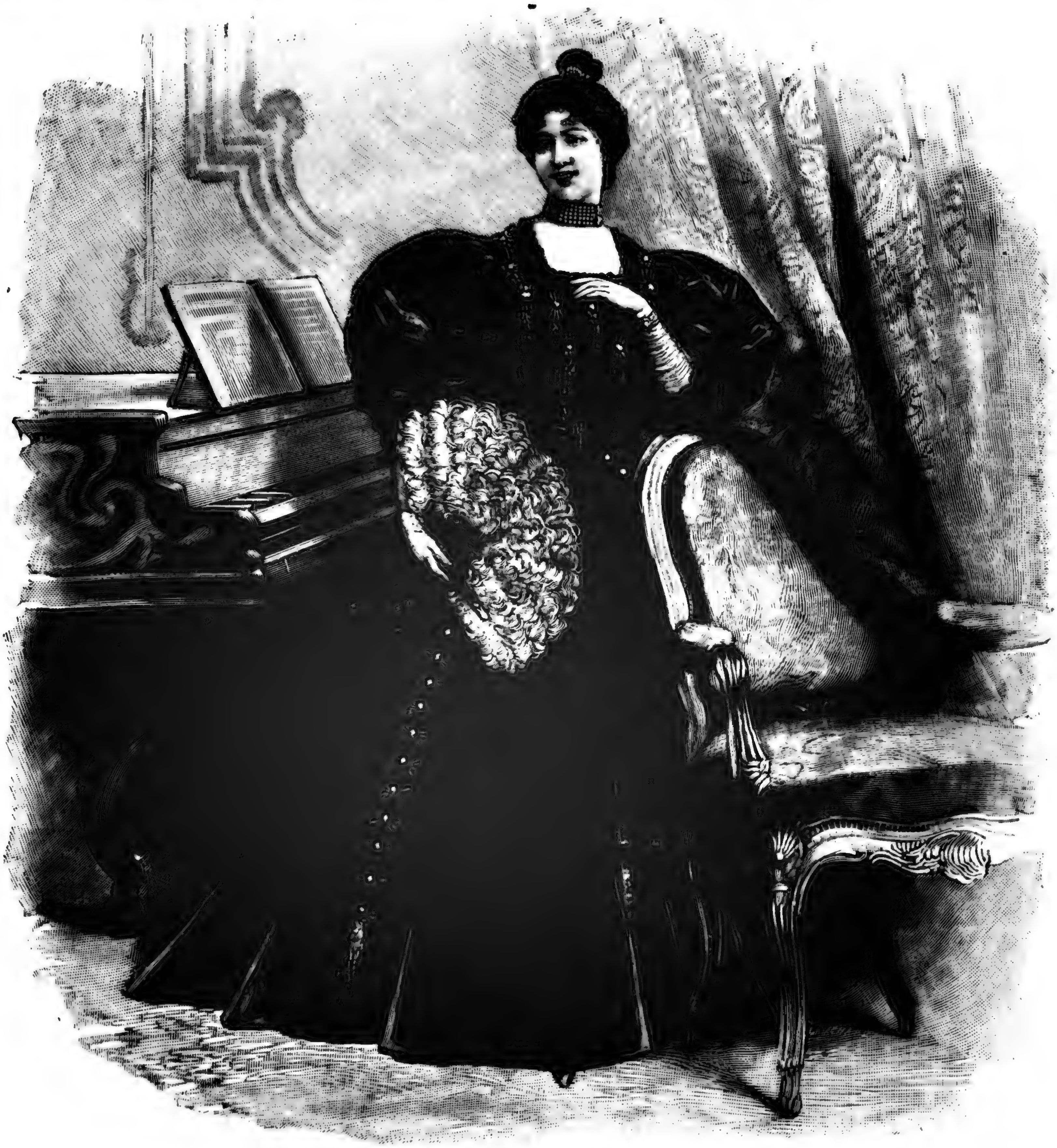
AN INDOOR DRESS.

SPECIALLY DESIGNED FOR THE PRIESTLEY DRESS FABRICS.

Skirt of black crépon with stole pleats on each side of the front edged with a band of black guipure over orange silk, and little fan pleatings of orange silk let into the front and side breadths, the lace and silk continued round the back. Open blouse bodice with collar and bands of the lace over silk. The belt, plastron, collar, and puff of the sleeve are of orange silk, the lower part of the sleeve of crépon with band and cuff of lace over silk. Red, blue, mauve, white and magenta silk may also be used for this dress. Quantity of crépon required, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Of all the forms of disease to which young girls are liable curvature of the spine has always appeared to me the most deplorable and the most difficult to combat. A cure can, as a rule, only be hoped for in the very early stages and while the child is still quite young; later on, when once established, spinal curvature is almost impossible to cure. Growing girls cannot be too carefully watched in this respect, and directly the slightest indication of curvature is noticed preventative measures should be adopted at once. Under favourable circumstances the development of the deformity, so terribly injurious to health in later life, can be checked. A pamphlet on this important subject, with illustrations of a simple appliance for the prevention of spinal curvature, by C. G. Gümpel, obtainable at 70, Newman Street, W., has lately reached me, and I recommend a study of this little treatise to all mothers who have reason to fear that their girls are not growing quite so straight as they should, or where there is any tendency to a spinal deviation. Generally speaking, appliances of this kind are more complicated than useful, and tend rather, by keeping the spine rigidly held in a fixed position, to weaken the muscles than to strengthen them. This new Spring Spinal Support acts in a very different manner; it is light, easily applied, and elastic, and there is nothing in it to get out of order, nor any stiff and rigid mechanism that could possibly interfere with freedom of movement. Special exercises are now the favourite form of treatment for spinal disease, and although they are invaluable in strengthening the muscles they cannot be persisted in all day. There are many hours when, unless the spine is supported, it will sink back into its original deviation, and the good that has been done by gymnastic exercises is considerably lessened by the subsequent long period of rest. I hope many of my readers will send for the pamphlet on Spinal Curvature and give it a little close attention and even show it to their doctors.



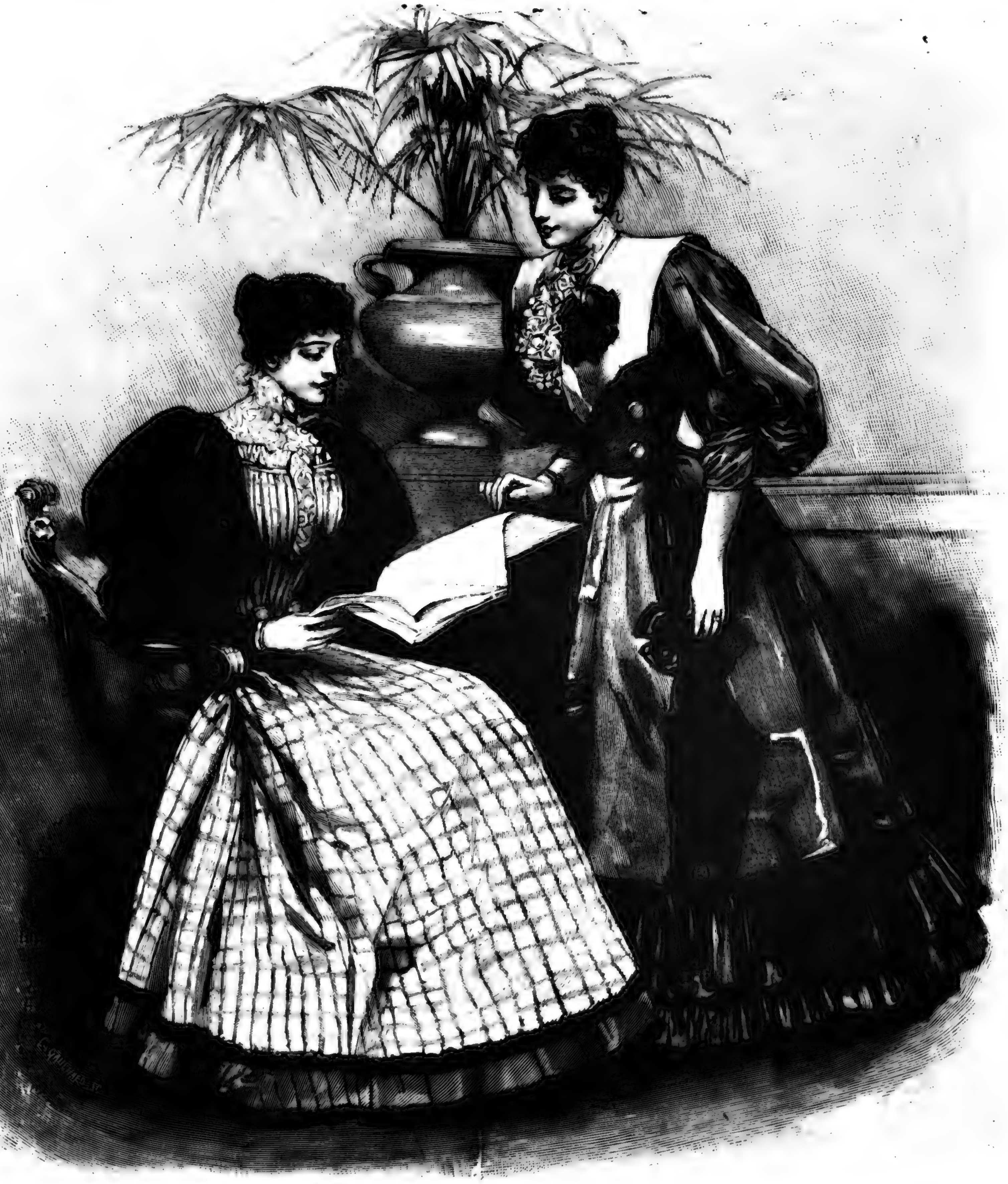
A PARISIAN DINNER GOWN.

Black velvet skirt in full bell shape, ornamented on each side with bands of galon in jet beads and cabochons terminating in jet pendants. Corsage of satin cut in a low square, the back plain, the front in blouse shape with pleats at the waist. Sleeves of satin gathered at the top and down the seam, and draped corselet belt of satin fastened with a jet buckle. A ruche of satin ribbon round the top of the corsage above a band of jet trimming with pendants in front on the galon and bodice. Quantity of material required, velvet, 14 yards, satin, 6 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

How many women ruin the beautiful hair that is sometimes their chief adornment by neglecting its needs, by unwise treatment, or by putting off till too late the asking of that advice which, followed in time, might have averted the gradual loss or discolouration of the hair. The diseases of the hair require a specialist just as much as the diseases of the eye, the ear, or any other organ, only, being unaccompanied by pain, we do not pay attention to them until the disease is well advanced and its symptoms are so pronounced and cause so much inconvenience that we at length seek the necessary advice.

As a hair specialist Dr. Horn, of Newport, Isle of Wight, who has studied the subject of diseases of the hair for many years with great success, takes high rank; his verdict on hair and scalp diseases of all kinds, baldness, greyness, etc., may be had by sending him a sample of the hair, with a clear description of the skin, and a fee of 5*s*. Supplied with these particulars Dr. Horn is enabled to say which of his invaluable preparations for the hair will best meet the case, and any of these may be obtained from Messrs. Cassie and Co., Chemists, of 49, Newgate Street, E.C. These preparations for the hair include the Eau Horn, a cure for established baldness; the Areata Lotion for bald patches, that, if not attended to in time, may result in total loss of the hair; remedies for dandriff and ringworm, the capital Germania tonic, and several colour restorers, chief amongst them the Acesma vegetable hair stain, specially suitable for hair that is turning grey in streaks and patches. This stain is perfectly harmless, and does not discolour the skin. Horn's Scalp Soap and Egg and Borax Wash are also most useful preparations for keeping the hair and scalp clean. Dr. Horn has other remedies for the minor ills which flesh is heir to, any of which may be had from Messrs. Cassie and Co.



PARISIAN INDOOR DRESSES.

Fig. 1. Skirt of check woollen with green and black crossing lines on a cream ground, bordered with a band of green velvet edged with black fur. Full bodice with yoke and narrow plastron of embroidered cream cloth fastened at the waist with two large artistic buttons. Sleeves of black velvet and ruche of muslin round the neck. Quantity of material required, plaid woollen, 4½ yards, black velvet, 4 yards.

Fig. 2. Skirt of shot grey and blue woollen trimmed at the edge with two gathered flounces of grey silk. On the left side are sash ends of blue velvet joined by a rosette at the knees. Double-breasted bodice of velvet open over a plastron of white moire with lace jabot and ornamented with a deep collar revers of the moire. Draped collar of moire. Velvet sleeve ending in a draped band, and velvet rosette on the left side of collar. Quantity of material required, woollen, 4 yards, velvet, 7½ yards, silk, 5 yards.

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It is one of my privileges to be present when the prizes for the MYRA'S JOURNAL competitions are awarded, and the opportunity to see so much good and pretty work is one I prize highly. I am naturally, therefore, greatly interested in the new cumulative prize scheme, and anticipate a keen contest amongst the many clever workers who have joined the ranks of the MYRA'S JOURNAL competitors. I heartily wish the scheme success and hope that many will join in it.

THE SILKWORM.

Spring Fashions at Peter Robinson's.

VERY short capes in black velvet embroidered with jet, and with thick ruches of ribbon, chiffon or lace round the neck, are the *mot d'ordre* for spring mantles; charming little cloaks they are too, when presented to our admiration in the excellent style that always prevails in the mantle department at Peter Robinson's well-known Oxford St. house. A jet-embroidered velvet mantle is not always a wrap to be coveted; unless the style is good, the embroidery rich and original in design, and the beads of the finest, such a mantle easily assumes an aspect of vulgarity. However, fears of this kind may be put on one side in this house, for the new spring vêtements have all the elegance and refinement that the most fastidious taste can desire; the jet embroidery is a marvel of beauty and fineness, and the variety and originality of the designs are worthy of the best execution. From three and a half to five guineas is not an extravagant price to pay for these pretty capes, and there is already a delightful selection to choose from.

A very pretty cape, short and full, is embroidered round the edge only, and lined with pink quilted silk; the neck is finished off with a thick ruche of black satin ribbon lined with a ruche of pink chiffon; another, beaded all over in a very rich design, has a small lace ruche round the edge, and a very full one at the neck with flowers nestling in the folds of lace on either side.

These floral accompaniments are in great favour either as sprays or bunches in front, or in small bunches or single flowers on either side of the neck. A remarkably pretty cape with the embroidery in the form of groups of long reed-like sprays, has a collar of black feather tips fastened in front with a bunch of black and yellow cowslips.

Sometimes a berthe-like effect is obtained by a garniture of bows of ribbon round the shoulder, and the collar is a combination of black chiffon, feathers, and flowers. Open beaded embroidery, in a waved line design over a coloured silk lining, is another novelty to be met with in velvet mantles, and a similar idea is carried out in cloth capes also.

Exceedingly novel and stylish are the capes decorated with appliqués, sometimes of one plain material on another, but more often delicately embroidered with the finest jet beads. The designs in these appliqué models are one of their chief beauties; they are of a most complicated description, and as the whole design is cut out of a single piece of material, without a join throughout the whole of it, the amount of skilled work required to produce one of these capes may be guessed at. In one, of black cloth appliqué on satin, the fine beading I have spoken of is utilized, and the neck is finished off very prettily with a ruche of finely pleated black ribbon lined with white ribbon. In another model the appliqué of plain fine cloth, almost invisibly stitched on plain black satin, gives very much the appearance of a rich terry brocade. A square collar finishes this model.

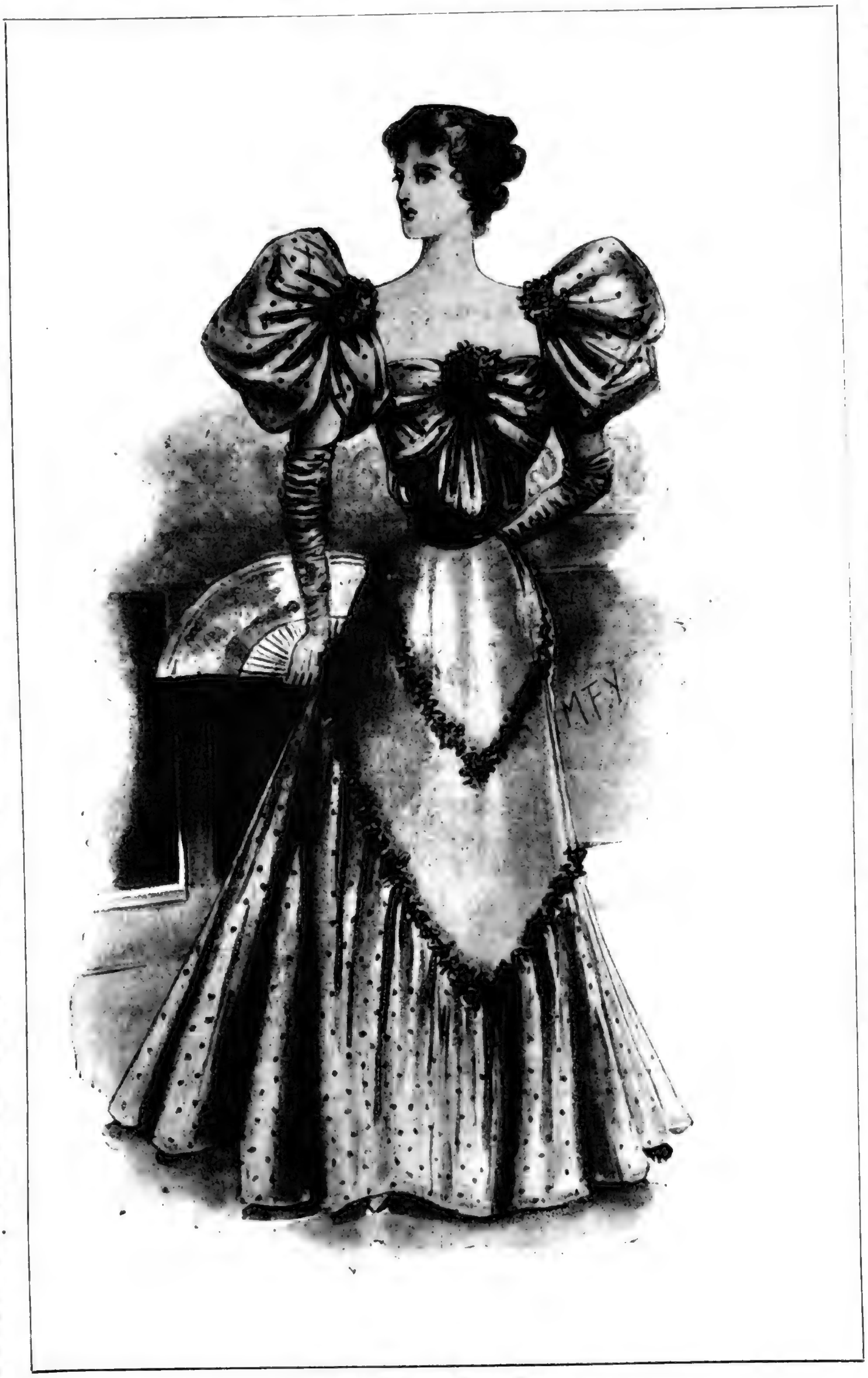
Coloured cloth capes in appliqué designs, in open work over a coloured lining, or with accordion-pleated capes falling below the short shoulder cape ornamented with braid, make serviceable spring wraps; but I must say no more about capes, lest my readers should think that no jackets are to be worn. That is not the case, fortunately, for the jackets are not only plentiful but delightfully becoming and pretty. Military jackets, or rather cloth jackets with military braiding, are to be much worn, and they are very fascinating in some of the new blue and fawn cloths with black braid. Jackets are less full in the basque this season, many indeed fit quite closely over the hips and are double-breasted and very short, with strapped seams; a very ladylike jacket this in pale mastic cloth. A stylish model in blue cloth with black silk revers and a cream lace tie, has the sleeves embroidered in round holes the size of a pea over cream silk.

Quite different from this is a jacket in tobacco brown cloth with a black braided corselet and revers and sleeves of mirror moire in the same shade; the mounting of these sleeves, with the pleats folded in groups to meet at the top, is new and quite irresistible; no one who has seen this sleeve will be content now with any other style of mounting. A delightful little jacket in black velvet, which might be worn indoors or out of doors, is embroidered with jet on the revers ornamenting the open front, and has the sleeves lined with light broché at the wrist and turned back over under-sleeves of the broché. With a waistcoat to match adorned with a lace jabot this could be worn with any handsome black skirt, and a woman need not be young to look well in such a dress.

This leads me on to the kindred subject of costumes, of which many exceedingly stylish, well cut and well conceived models were shown me. Some clever mathematical head in the dressmaking department has fully mastered the difficult art of cutting out cloth skirts that fit the figure, without a single pleat on the hips or in front, and that flow from the waist in graceful folds to the hem, which is between five and six yards in circumference. One of these tailor-made dresses in Danish blue covert coating is a particularly good example; down the back of the bodice are three appliqué bands of drab cloth ending in spear-head ornaments on the basque, and these bands are repeated in a larger size down the three handsome organ-pipe folds at the back of the skirt; designs to correspond in fawn cloth appliqués ornament the pockets in the jacket fronts and the sleeves. Another costume, in grey coating, is made with a plain band of fawn cloth on the hem and similar bands striping the centre part of the skirt front and back. A fawn cloth yoke, with bands at the back and edging the bodice, complete the costume.

Amongst several noticeably stylish dresses were one in petunia cloth with black trimming marking the seams in the voluminous skirt, and a full-fronted bodice in black and white silk, a blue crépon with a very pretty open blouse of fancy silk and epaulets to correspond over a blue under-bodice and sleeves, and a gown consisting of a skirt of dark green cloth with a wide box-pleat in front, and a bodice of fancy silk bound with black satin. A black satin dress beautifully made had the fashionable full skirt and the 1830 sleeves, with a small flat cap at the shoulder above the ample puff. A really perfect dress for a woman of any age consisted of a green cloth skirt, and an open jacket of striped moiré velvet in the same shade of green, with fine sequin embroidery on the revers and fronts. A pale blue waistcoat draped with écru lace, and points of blue on the sleeves at the wrist, with lace draped in graceful folds round the points, completed a costume hard to beat for quiet and lady-like elegance.

Never have dress materials been prettier and more fanciful than they are this season; crépon takes the lead and appears in so many guises that one can only say, "long may it flourish," if it is going to be always new and always so pretty as it is now. Amongst the newest effects in crépons, which by the by are particularly light in texture this season, are large spots, raised waved lines, and waved ribbon bands in bright mohair wool that looks exactly like silk. In the spotted crépons the spot is sometimes in the same shade as the ground, but in these as in the other fancy



YOUNG LADY'S BALL DRESS.

Skirt of straw-coloured satin edged with a graduated flounce of spotted gauze to match and trimmed with wreaths of shaded violets. Blouse bodice of chiffon with drapery and sleeves of the spotted gauze; belt of violet velvet and bunches of violets on the shoulders and front of corsage. Quantity of satin required, 11 yards.

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crépons contrasts of colour predominate. Blue on blue, pink on blue, blue on brown or black, and most daring of all, green on blue, giving true peacock colouring, are favourite combinations. Plain crépons are also to be worn, but these are plain in colour only, the texture is crimped and goffered in many novel ways. Besides these, for summer dresses, there are many fascinating materials in silk and wool in small patterns and dainty combinations of colour, fine corduroys in silk and wool and a host of tempting new fabrics from 1*s.* 9½*d.* per yard; crépons in all colours may be had at this price, at 2*s.* 6*d.* and at 2*s.* 11½*d.* per yard.

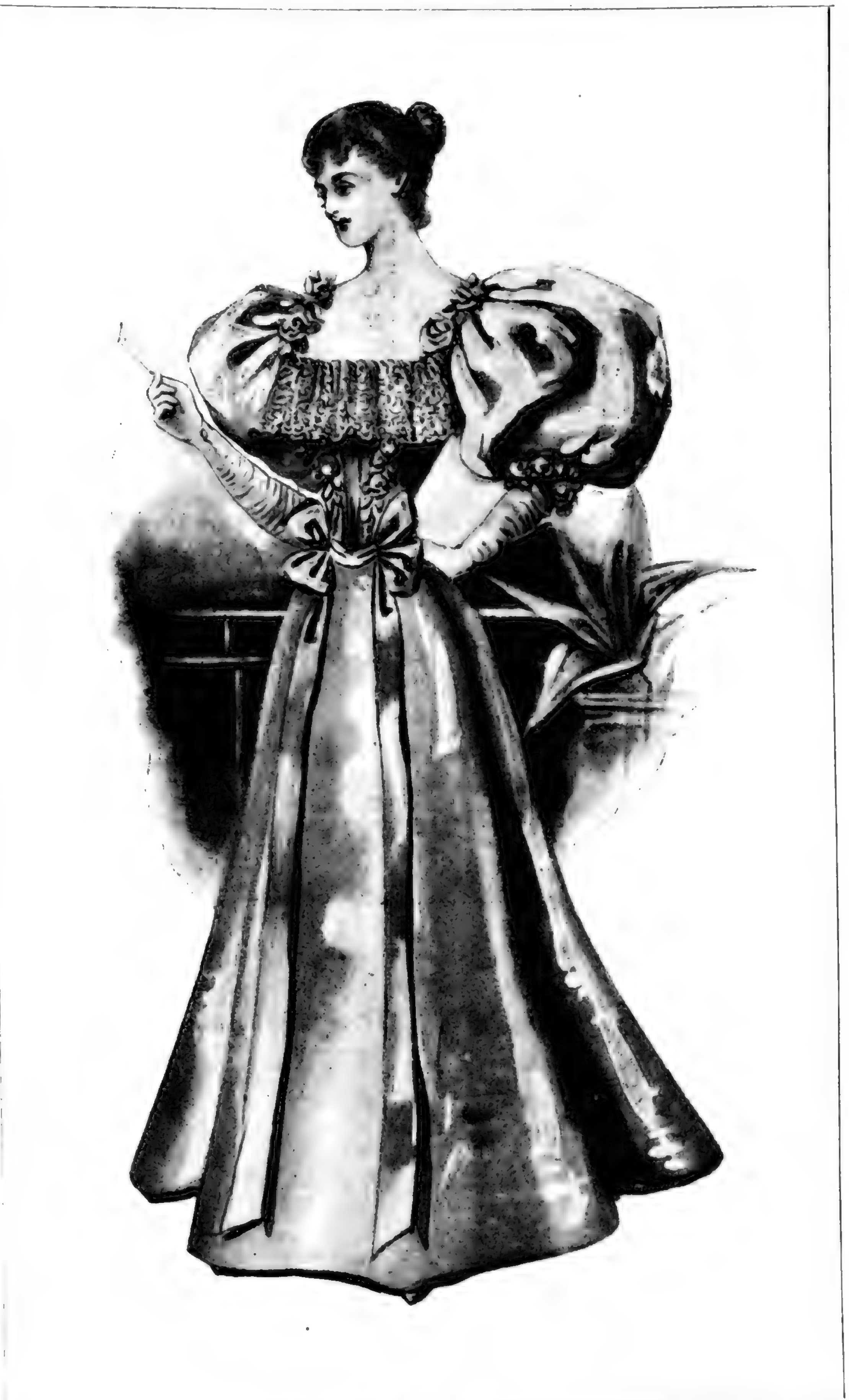
For spring wear, in place of rough tweeds, we are to array ourselves in smooth coatings with a surface like satin, in fine check tailor tweeds, and in various suitings and coatings all showing these same characteristics of fineness of texture and smoothness of surface. I saw a beautiful fine coating in many shades and mixtures at 5*s.* 6*d.* per yard; altogether Mr. Peter Robinson has a splendid collection of novelties in these coatings and suitings as in lighter dress fabrics.

THE SILKWORM.

Chats on Hygiene.

IT is not only natural, but loveworthy in every nice woman to endeavour to look at least five years younger than she really is. Than she really is in years, be it well understood, for freshness and youth of heart and brain long outlive physical youth and elasticity. Now, how best can this growing old gracefully be achieved? We ought to begin by a very careful selection in the matter of mothers. We must choose mothers who, wiser than we in our girlish lightheartedness and feather-headedness, will look ahead for us to the days when it will be no longer May. "*Ah, si jeunesse savait!*" These mothers will warn us that a duteous reticence after the teens are past is by no means criminal, and that it is not absolutely necessary to anticipate the advertising marks of Time, which will come surely enough, by the entirely supererogatory work of self-advertisement. It is as much as is demanded of us to be our age, without looking it, or talking about it. These dear prudent mothers will add to their monitions the closest and most watchful care of our health, our skin, hair, teeth, of all those bountiful gifts of Nature which we are too apt to treat lightly because of their very bountifulness. At about twenty-three we shall begin to realize things a little for ourselves, and begin to talk wisely about growing quite old, and to view the approaching epoch of the twenty-fifth birthday with a certain apprehension, not unmixed with satisfaction at the thought of being really of an experienced age at last.

IT is no very far cry from five-and-twenty to the fatal thirty, that age which, once owned to, is the knell of departed youth. Can you not keep quiet about five-and-twenty, so that a sheltering vagueness may enwrap succeeding years in a blessed nebulosity of uncertainty? You are not called upon to tell actual fibs, you are only called upon to hold your tongues. The direct questions of acquaintances more curious than courteous can usually be parried with a little tact, and your own relations and intimates will usually be silent for their own sakes—unless, of course, they are deliberately spiteful! Thus, if this wise reticence be observed, the doomful thirty may glide by unperceived, and leave the less-to-be-dreaded five-and-thirty to be dealt with on its merits. The moral of this first "little say" about age is, then, reticence, and a wholesome fear of the consequences of an injudicious frankness. "*Si jeunesse savait!*"



STYLISH EVENING DRESS.

Dress of azure blue satin shot with pink; plain skirt and bodice pleated into the waist, and full puffed sleeves. Garlands of *La France* roses form the bretelles, continued down either side of the bodice below the lace berthe; bands of roses terminating the sleeves, and sash of pink ribbon with bows and long ends on either side of the waist. Quantity of satin required, 15 yards.

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A CAPITAL salve for curing burns and scalds can be made as follows:—Take half-pint of Seville or sweet oil, 4 ozs. beeswax, 6 ozs. brown diachylon, and 12 ozs. honey (the half quantity would suffice, though it would keep good for years); set the oil on the fire, with the wax and honey cut in fine shreds; let it simmer slowly till they are dissolved, then take it from the fire, put in the honey, and stir till cold. Do not use either rag or anything else when applying the salve, but put it thickly on with the fingers over the burn, and repeat it till all the fire is out, which will be in ten or fifteen minutes.

THE Zsarina of Russia and her sisters, the Grand Duchess Serge and Princess Henry of Prussia, have all given written testimony to the fact, doubtful as it may seem, that sea-sickness is preventible. They, as well as most of the members of the English Royal Family, have for several years regularly taken the prescription of an eminent London physician, and have been saved the horrors of *mal-de-mer*. The words of their letter are unequivocal. They say they "have found Yanatas a perfect remedy for sea-sickness," and so have hundreds of other people during the last three years, during which scientific experiments and practical tests have been made. Health, pleasure, or business takes most people to sea at some period of their lives, and with a view to afford sea travellers who are ordinary mortals, the same happy experience and immunity from suffering enjoyed by the Royalties as described above, the prescription has, under the name of Yanatas, been made up for sale at all the usual places where medicines are obtained. Sea-sickness arises from irritation of the pneumogastic nerve acting directly through the brain upon the stomach, and it is the peculiar virtue of this discovery, to tranquillize the nerve system in such a way as to absolutely prevent sea-sickness.

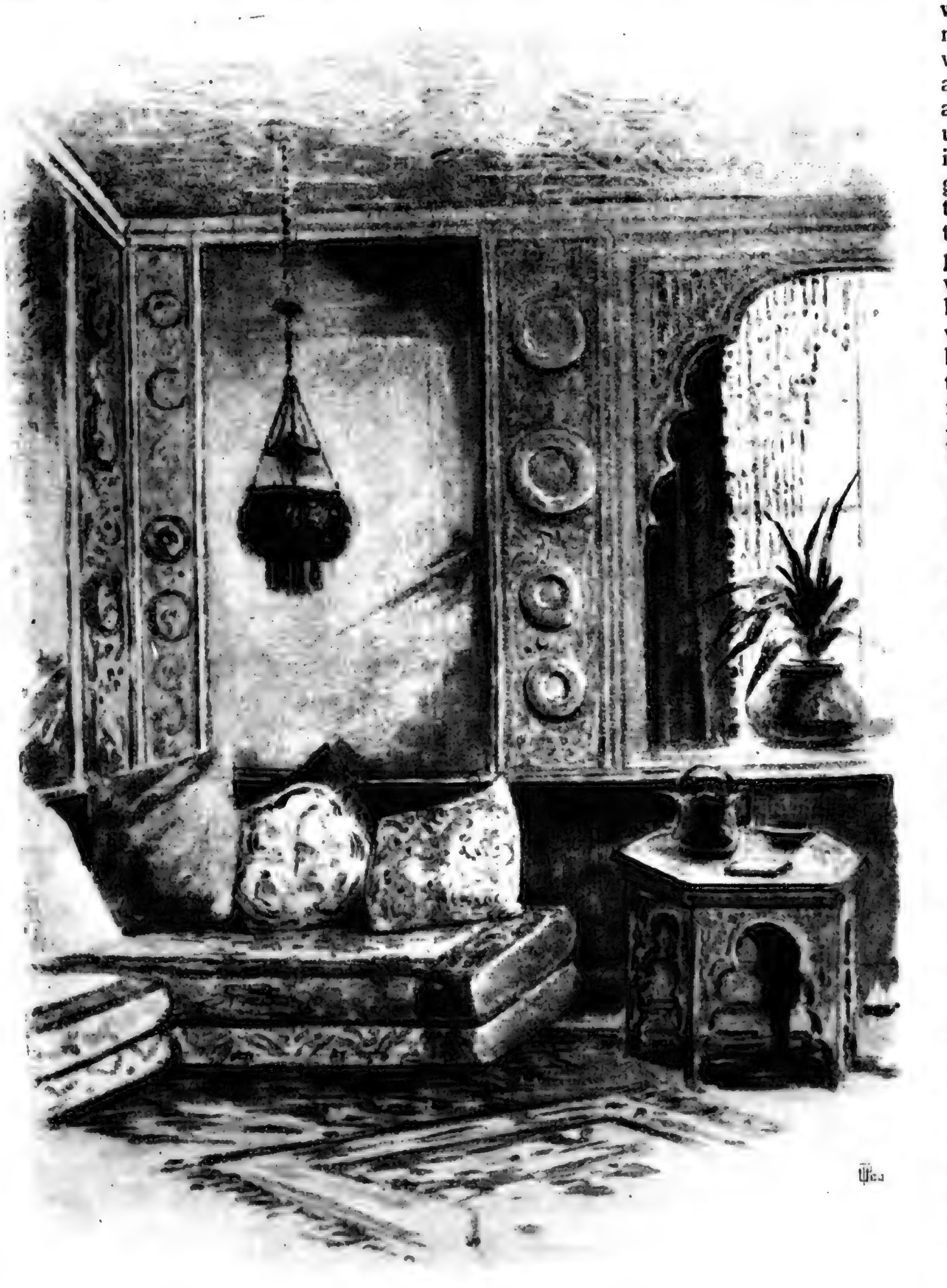
ARSENIC is a word of terror to those who know the drug only as a violent poison and have no idea how largely it is used medicinally. No nervous person should dream of taking any preparation of arsenic without medical advice, but when the nerves are good and the complexion not all it might be, a decided improvement in the latter might follow a course of the small Homœpathic Arsenic Complexion Wafers prepared by Mr. S. Harvey, 12, Gaskarth Road, Balham, S.W. The quantity of arsenic in these tabloids is so minute and well calculated that they are not in the least dangerous, taken in the manner prescribed, but, as before said, they are not for the nervous. No possible danger can however result from the use of Mackenzie's Arsenical toilet soap, of which Mr. Harvey is the sole proprietor, and which is a particularly delicate and satisfactory preparation.

PERFUMERY was by no means in favour among the ancient Greeks. Homer but twice alludes to anything of the sort being in use among them; and centuries after the Jews had been commanded to make incense, the Athenians were forbidden by Solon to use perfumery. Among the Lacedæmonians the luxury was always discountenanced, and perfumers were expelled the city as wasters of oil, upon the same principle that they dismissed all who dyed wool, because they destroyed its whiteness.

AN EASTERN SNUGGERY.

By Mrs. Talbot Coke.

MY old readers—and it is one of the many pleasant facts connected with our little paper nowadays, that though we make many new friends, we yet keep our old ones—will remember my article on "Cosmopolitan Rooms," and recall the belief expressed in such as an abiding source of refuge and joy for those who cannot "begin at the beginning," who must keep certain possessions in their rooms, and make the best of them. "But Eastern things don't look well in English rooms," says the carping critic, and verily if the word *colourless* be put before English, he is right. And though I may seem by the statement to be spiking my own guns, this want of colour is plainly shown me (both by my seven years' experience and the thousands of descriptions of rooms I have studied during that time) to be the crying fault of nine rooms out of ten.



Easier by far to tone down by masses of plain colour or by the elimination of one really *criant* tint the scheme proposed by a correspondent with "bold, bad" taste than to inspire life, energy, and *individualism* into one evolved by a mind of the timid *drab* order (my old readers know my theories as to *colour in people.*)

For when I am called upon, having grasped the facts of a "a grey-and-gold wall-paper, paint two shades of grey with a pink line round the panels, black ground Brussels carpet, small pattern, grey ground cretonne curtains, small pattern, furniture chiefly ebonized"—when I am, I say, called upon in such a room to bring forth some of my cosmopolitan ideas, then does my heart sink within me, for I know I must tell the unpalatable truth, "I can do but little for you."

But given a room, however modest, in which there is a warm red, rich turquoise, or deep gold wall, in which the paint is fairly sombre—I dislike Mushrabeyah in a room with white paint—and we will fearlessly bring in our inlaid coffee stalls, our Mushrabeyah shelves, our divans, and find none of our odds and ends of possessions will resent the intrusion.

A word of caution here. I am *not* addressing those who have much of *any one style* of furniture—No! three or four bits of Chippendale or Sheraton give a keynote for something quite different—but those whose furniture is *nondescript*, and (a title I should much resent were I our "most gracious") "Victorian."

I would not in such a case suggest the extreme measure—charming though the result is—of arching in the windows and doors. I would content me with rich Indian red Friesland velvet curtains, over those of frilled gold Zephyr—would upholster the big chairs with an Eastern looking tapestry, cover the cushions with a gorgeous Japanese brocade I wot of, set about some pearl inlaid coffee-stools, and Koran stands (the latter for the newspapers), I would have brass copper pots for the plants, spread the floor with a carpet of rich Oriental colouring, and the room could not fail, at any rate, to be redeemed from the commonplace.

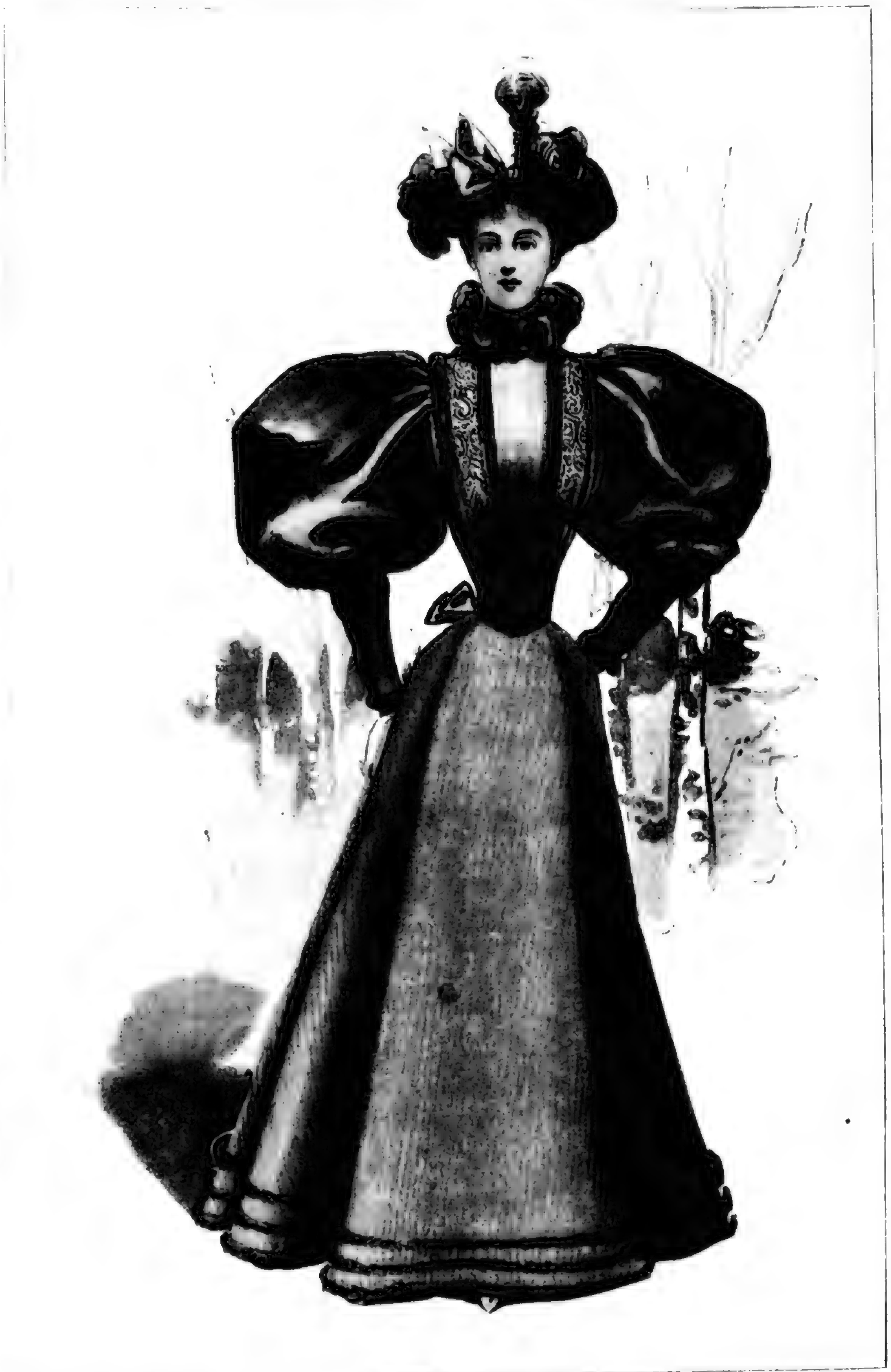
But given the chance of beginning with the walls—as in the room shown by my artist—how much more individual would the result be!

I have at this moment in my pattern drawer a queer paper in red and vivid yellow on a dull blue ground, which I always think would make a capital start for a frankly Oriental room; yet Oriental without the arid bareness some "really serious" decorators would deem it conscientious to invest it with. For in our damp, changeable climate it would, to my mind, be as reasonable to follow Orientalism to the bitter end as it would be to insist on a grilling fire in a tropical drawing-room *because* its owner had adopted a refreshing English chintz and cool, floral wall-paper. The room now under consideration would be most desirable as a method of beautifying at small expense a long, ugly "den" or even a hall in a country house not too grand to be taken liberties with. Assuming then, that we have the "Sheba" paper used as a deep frieze, with its great splashes of barbaric yellow flowers, we will make the still bolder stroke of hanging the walls with a certain formal patterned red tulip paper, and repeat the yellow flowers in a quaint yellow ceiling paper. The paint shall be dull-red and the walls broken up into sections of varying widths, according to what we intend to place on them, by strips of coarse bamboo. Between these strips the wall should be papered with my favourite dull-gold crocodile, forming rich panels on which to hang the delightfully old-looking blue-and-white Nankin china plates, to be procured in these halcyon days for a few pence each. On the larger panels formed by the wall-paper I would suggest long, narrow Mushrabeyah shelves, with such adornments as a hammered copper or brass tray, a bright yellow jar, a bit of dull greeny-blue ware, and one of the fat little black elephants from Ceylon; in short *anything in character.* I write not to those who would consider the shelf in such a room a fitting home for a dainty Dresden china shepherdess, or a Coalport plate with a mass of pink roses! My artist has shown a mirror, as she urges that in these days of long, low overmantels hosts of people have those laid by of the odious built-up date (I rejoice to know I not only never had one myself, but never let anyone else buy one if I could help it), which they would gladly use thus, reserving the frame for a "contrivance bookcase." An idea for this just occurs to me, and we will illustrate it some day.

THE engraved brass trays, palm-pots, etc., which are now so popular, should never be touched with polishing paste or liquid. If lacquered, they should be simply washed in soap and water, and rubbed gently with a washleather, but if unlacquered they should be cleaned in the following way:—First squeeze a small quantity of lemon-juice over the tray or pot, and rub it into every line and indentation with a small brush; when this has been done, plunge the tray *at once* into a tub of very hot water in which a large lump of soda has been dissolved, and scrub with a hand-brush and plenty of soap. Dry thoroughly, and polish with a plate-brush and a chamois leather.

Notes • on • News

A CONCERT in aid of the funds of the London Orphan Asylum, at Watford, is announced to take place at the Queen's Hall, Langham Place, on Tuesday, March 5th. The Clarence Orchestral Society, with an orchestra and chorus of three hundred and fifty performers, under the conductorship of Mr. Lennox Clayton, will give "The Cradle of Christ," composed and conducted by Professor Bridge; this will be the first concert performance of the composition in London. An excellent programme has been arranged, and great hopes are entertained that success will attend this effort on behalf of one of the best institutions of the kind in the country. Tickets and further particulars may be had of the Secretary to the London Orphan Asylum, 21, Great St. Helen's, E.C.



A STYLISH WALKING COSTUME.

Dress of petunia cloth with full skirt trimmed with three narrow bands of sable. Seamless bodice with pleats at the waist and fastening at the side, and sleeves and belt of velvet in a deeper shade of petunia. The short bretelles edged with sable are of embroidery in petunia silk and gold thread on cream corded silk. Ruche of dark petunia chiffon round the neck, and velvet hat trimmed with cream ribbon and petunia feathers. The dress may be carried out in any other colour, a darker shade being used for the sleeves. Quantity of cloth required, 5½ yards.

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DR. MURIEL MAITLAND KING announces a course of friendly lectures on hygiene for women, at her Drawing-room talks held at 31, Grosvenor Street, Grosvenor Square, W., beginning at 3 p.m. Unfortunately this announcement will appear too late for our readers to hear any of these interesting "talks," except the last, on the 27th February, when the subjects treated will be Phases of Nervous Prostration, Insomnia, Common-sense Guides to Health and Beauty, etc., all of them topics of great interest.

A MARRIAGE has been arranged and will take place in May, between Langton George Bayly, son of the late Captain Vere Temple Bayly (54th Regiment of Foot), and Isabel, third daughter of Colonel J. Talbot Coke, Assistant-Adjutant-General at the Curragh, and Mrs. Talbot Coke.

THE *début* of Miss Gertrude Vanderbilt, the daughter of the New York millionaire, was a wonderful social success, judging by the fact that she received one hundred and forty-eight bouquets, which were valued at £5000. This is the champion floral offering, and quite beats the record. It is said that the young lady will this season visit England. Of the cordiality of her welcome there is every assurance, except by the mothers of marriageable daughters. Why does not someone propose a poll-tax on American heiresses landing in this country?

THE good work done by the United British Women's Emigration Association, in promoting the protected emigration of women workers to Canada, West Australia and South Africa, is now so fully recognized that the Association takes the lead of all other societies of the kind, and from its headquarters at the Imperial Institute the best and most trustworthy information on the emigration of women may now be obtained. The Association pledges itself to assist only such women and girls as are of good character and capacity, by lending them, where necessary, the money to pay for their passage, and protecting them from the time they start until they are safely settled in situations in their new homes. Free passages are granted to domestic servants emigrating to West Australia, but the good character of the majority of the emigrants to other colonies is shown by the promptness with which they repay the money lent to them, and by the gratifying letters received from them. Ladies who are interested in girls and young women willing to emigrate should send for particulars of the Association to Miss Lefroy, 11, Imperial Institute, South Kensington, who will put them in communication with the nearest branch office, of which there are many all over the country.

THERE is a curious blunder in Mr. Oscar Wilde's play at the Haymarket which has apparently escaped attention. One of the principal characters in the piece is an Under-Secretary, and the author of the play assumes throughout that this personage is a member of the Cabinet. He talks in the style of a great Minister, and frequently speaks of bringing matters before the Cabinet. If Mr. Oscar Wilde had any elementary acquaintance with political affairs he would know that an Under-Secretary never sits in a Cabinet, and is altogether a second-rate political personage.

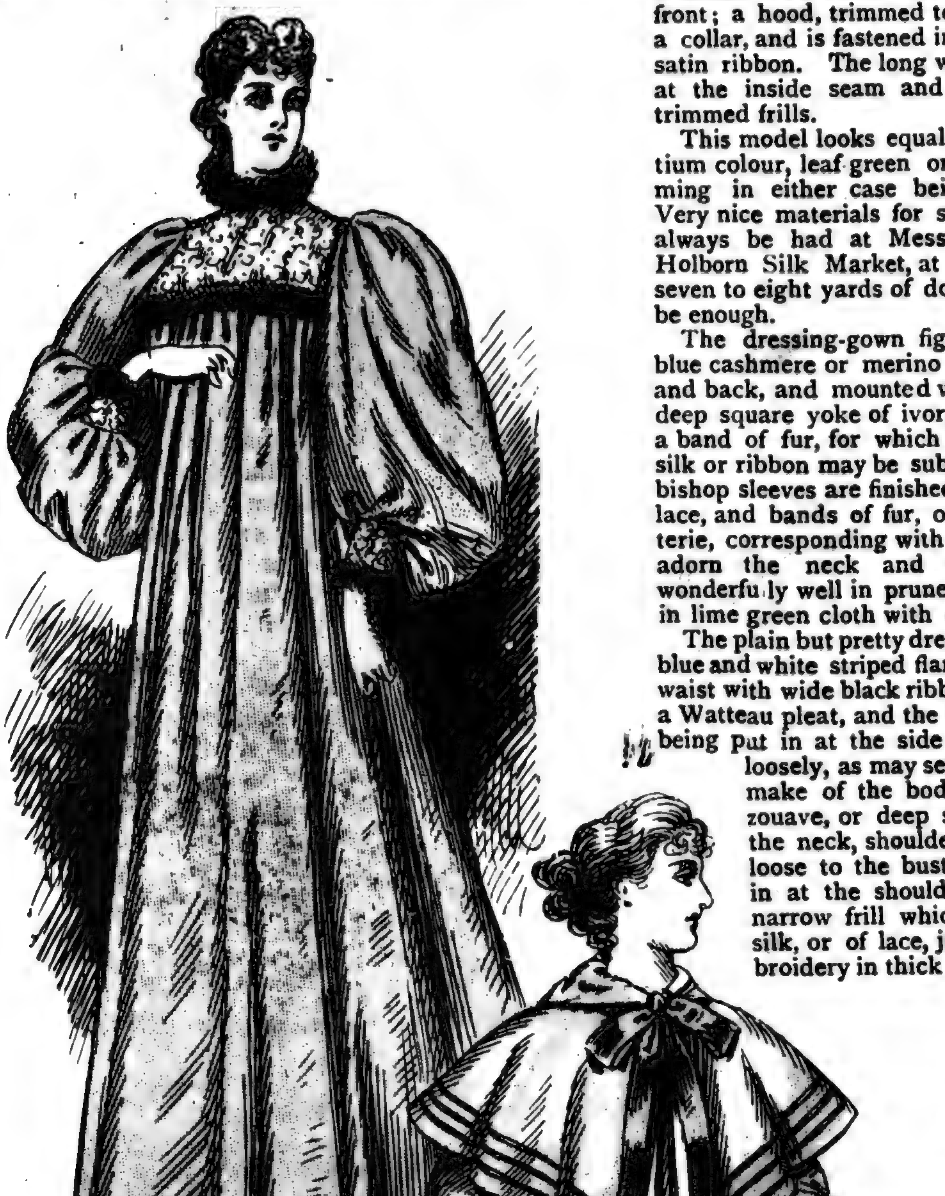
THE members of the Ladies' Football Club are still somewhat shy, and few are permitted to know the exact spot in North London where the art of Association football is being acquired by members of the club.

AN interesting correspondence has been going on in *Golf* on the subject of the best pocket refreshment for golfers, some advocating meat lozenges, some chocolate, others livelong candy, and even the ordinary humble gingerbread. Here is a chance for some enterprising firm to patent a "Golfers' Food."

Dressing-Gowns and How to Make Them

THE ideal dressing-gown should neither borrow any of the fanciful graces and charms of the tea-gown, nor need it be a dowdy, ill-fitting garment, in which a woman would shrink from being seen even by her most intimate friends. The dressing-gown proper should be pleasing in colour and shape, warm, if the season demands warmth, voluminous, easily slipped on and off, and as simple as possible as to its fastenings.

Such a garment is fig. 2 of our designs; it is made of soft, warm red Molleton flannel, and might even be carried out in red flannelette. The bodice and sleeves are lined with white washing material, for the winter cream or white Cosy Cotton Flannel would be the height of comfort; the bodice lining is continued below the waist to the hips. The dressing-gown is cut with a yoke from which the skirt hangs quite full, back and front, and is only shaped to the figure under the arms. The edge of the skirt is trimmed with three rows of narrow black satin ribbon. Covering the shoulders is a cape full at the edge and trimmed with satin ribbon, and pointed back and front; a hood, trimmed to match, takes the place of a collar, and is fastened in front with strings of black satin ribbon. The long wide sleeves are gathered up at the inside seam and finished off with ribbon-trimmed frills.



FIGS. 1 AND 2.

This model looks equally well in old rose, nasturtium colour, leaf green or kingfisher blue, the trimming in either case being of black satin ribbon. Very nice materials for such a purpose can nearly always be had at Messrs. S. Lewis and Co., the Holborn Silk Market, at very low prices, and from seven to eight yards of double width material would be enough.

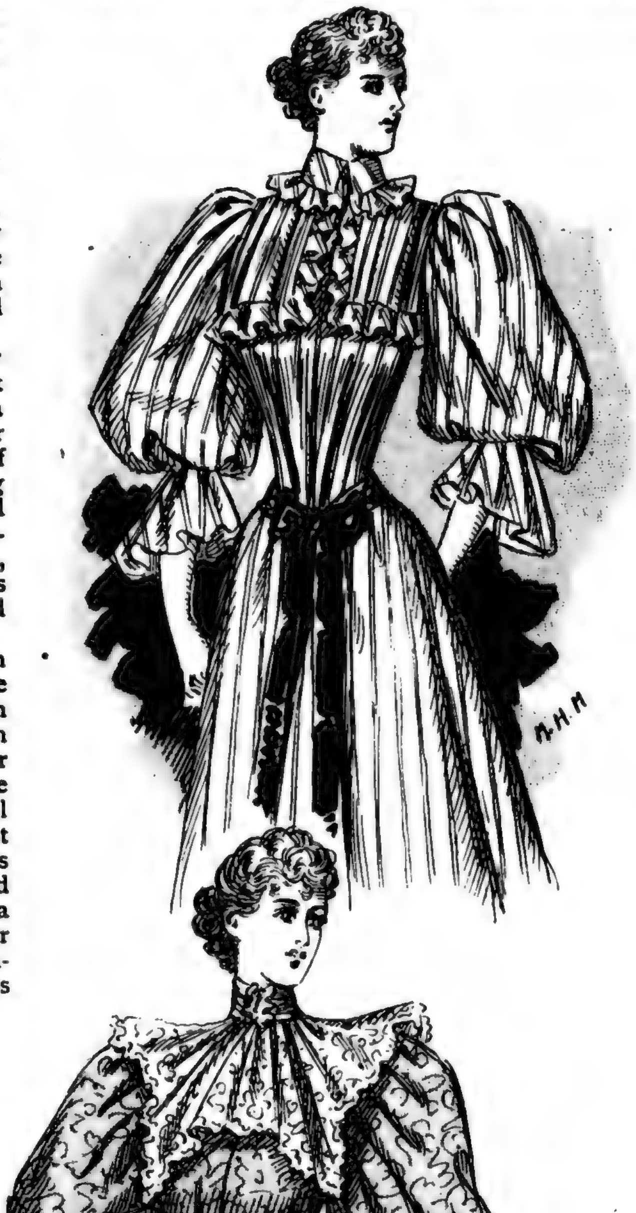
The dressing-gown fig. 1 is charming in powder blue cashmere or merino; it is very full, both front and back, and mounted with gathers on the edge of a deep square yoke of ivory silk veiled with lace under a band of fur, for which passementerie or a ruche of silk or ribbon may be substituted. The full hanging bishop sleeves are finished off with cuffs of silk and lace, and bands of fur, or else ruches or passementerie, corresponding with the trimming on the yoke, adorn the neck and wrists. This gown looks wonderfully well in prune cloth with brown fur, and in lime green cloth with ermine.

The plain but pretty dressing-gown, fig. 3, is made in blue and white striped flannel, and is tied in round the waist with wide black ribbon. The back is made with a Watteau pleat, and the front is quite full, the sash being put in at the side seams and tied tightly or loosely, as may seem best to the wearer. The make of the bodice is pretty. A square, full zouave, or deep square yoke, is joined in at the neck, shoulders and armholes, and hangs loose to the bust, the top part being pleated in at the shoulders. Round the edge is a narrow frill which may be of the flannel, or silk, or of lace, joined on under a little embroidery in thick black filoselle. The sleeves are in a deep puff below the elbow with a frill of the flannel. The turned-down collar is finished off like the yoke with a frill and embroidery.

Fig. 4 is rather an advance on the ordinary dressing-gown, and is quite smart enough to pass muster as a breakfast-gown in households that are sufficiently modern to admit this most convenient garment. It defines the figure quite as closely as a blouse, indeed far more so than the bagging blouses now worn, and consists apparently only of two parts, a skirt and jacket. In reality the gown is cut in one with the fastening down the front and a basque added at the waist, the seam being safely concealed under the ribbon waistband. A deep lace collar, prettily shaped to fall in points back and front of the arm, lace sleeve ruffles, lace round the basque, and a draped ribbon collar fastened with a rosette, complete the gown.

Many kinds of materials might be used for this gown; cherry-coloured cashmere, with ivory lace and black satin ribbon, would be charming; fawn and black shot and patterned crépon, with ivory lace and a sash and collar of deep petunia velvet, is also a good combination.

Cashmere and merino, that formerly fashionable but now discredited material, can be used with great success in making dressing-gowns; bright flannel, twill and thin serge are also useful fabrics, and any of these made with a Watteau back, fitted sides and full fronts, look dainty if finished off with a deep collar of écru lace and a draped collar band of bright velvet. Girls with small dress allowances should always make these at home, there is immense economy in doing so, for pretty and suitable materials can often be picked up at ridiculously low prices, and with a paper pattern from MYRA'S JOURNAL Depôt, at 95, Regent Street, difficulties as to cutting and making cease to exist.



FIGS. 3 AND 4.

Lessons in Millinery, No. 23

I THINK from some of the correspondence I have had and the questions asked me, that there must be numbers of new readers who have not perhaps read my former lessons, and I therefore propose now, at the beginning of the season of new millinery, to repeat a few of my former instructions in the first principles of bonnet and hat making, for the benefit of those who either have not or cannot procure the back numbers of MYRA, not forgetting my old friends who have by this time, I am pleased to hear, mastered the rudiments and are eager for more advanced teaching.

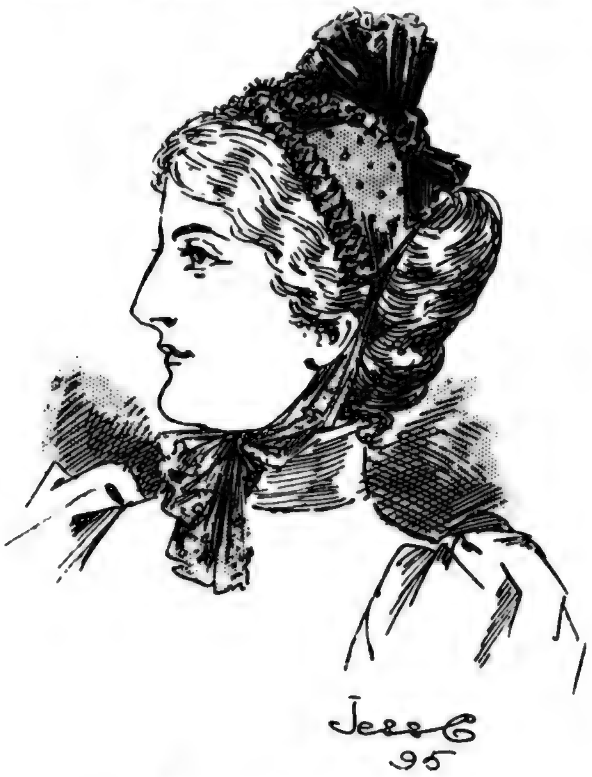


FIG. 1. DUTCH BONNET.

The sketch fig. 1 before us is a new and pretty bonnet for a woman who has passed her *première ieunesse.* It is somewhat akin to the old Dutch shapes, so much in vogue last summer, but having a little scoop up at the back, sits more daintily on the hair. To make it, cut your shape in spartrie (the material of which most velvet or satin foundations are made), which can be bought from any wholesale millinery firm, many of whom will sell one or two sheets at a time; then stitch firmly together. Take some hard paper wire and stitch in large buttonhole stitch along the extreme edge, two stitches each time about half an inch apart, hold the wire firmly to the shape with the left hand while you stitch with the right, and finish off by crossing the wires one over the other and sewing over firmly.

You should always unroll the wire very carefully before sewing it on the shape, and pull it flat, otherwise it is apt to make odd crinks and knots, which are tiresome to disentangle and very hindering to the worker. Always bear in mind that you cannot be too *quick* about millinery, it is never successful if too long about, though at the same time it needs extreme daintiness of treatment. After wiring, the next thing is to bind the edge over the wire with a fold of soft muslin or dimette; this is to prevent the wire from cutting the material of the bonnet. You then cut out a piece of pale blue silk velvet, the same shape exactly as the spartrie, but allowing about an inch more all round for turning over. Tack this carefully on the shape, not too tightly or the stitches may mark the velvet when taken out, then turn the sides under and sew as flat as possible on to the spartrie underneath. Take a straight piece of white sarcenet and, beginning at the back, hem on to the velvet underneath, having first turned it in. Run round the other side of the sarcenet lining ready for the baby ribbon to be inserted when the bonnet is finished. Make a soft ruche of spotted Brussels net and outline with it the front of the bonnet, putting two little quillings across the top also, according to the illustration. Dot the bonnet over with either cut jet, steel, or gold beads; with the pale blue, steel beads are pretty. Take two pieces of double black satin about six inches wide and twelve inches long and pleat up into wheat sheaves, drawn in by a steel clasp; place these one on either side of the bonnet at the back, and finish off with strings of spotted net edged with lace.

Fig. 2 is one of the newest toques I have seen, the crown being made entirely of roses. It is quite flat and round like a tambourine, and is made in spartrie with a round crown and straight brim, and then filled in with seven flat shaded pink roses. A covering of sarcenet should be put underneath the roses, and a broad band of black velvet covers the edge. A black ostrich feather is turned curl outwards along the side, and curled round the hair on each side at the back. A full double velvet bow is placed flat across the front with two black ostrich tips curling outwards and downwards. Two ends of old point lace stand up at the back and a shaded cream and pink osprey aigrette in front. It is very smart-looking and becoming. The same toque can be made covered with spring flowers, and if violets or the hyacinths of many colours so much the fashion this spring are employed, a few can be made to fall over the back of the hair. The measurements given are for a person with a small head, but a quarter of an inch all round, and the band longer in proportion, will make a great difference if too small. I always advise my pupils before cutting the shapes to make them up in stiff paper and fit to the head exactly, as well as the trimmings, and a very good effect can be arrived at.

Fig. 3 is one of the shapes which, although not particularly new, are always fashionable with slight modifications of trimming to suit the prevailing mode. This hat is particularly becoming, and if made in the new "sable" coloured velvet with rich cream lace and black feather and bows, and an aigrette in rainbow tints, it forms a decided novelty. A V-shaped piece is cut out at the back to show the broad double bow of satin ribbon from which the feathers start which droop over the brim in front. The foundation consists of a flat round crown, like that of a sailor hat, and a flat brim.

Materials for fig. 1.—½ yard of blue velvet, bunch of steel beads, 1 yard black spotted net, double width, ½ yard black satin, 2 steel clasps.

Materials for fig. 2.—7 open flat pink roses, 2 ostrich feathers, 2 ostrich tips, ⅜ yard black velvet, pink and cream osprey, two real lace tie ends, iet ornament.

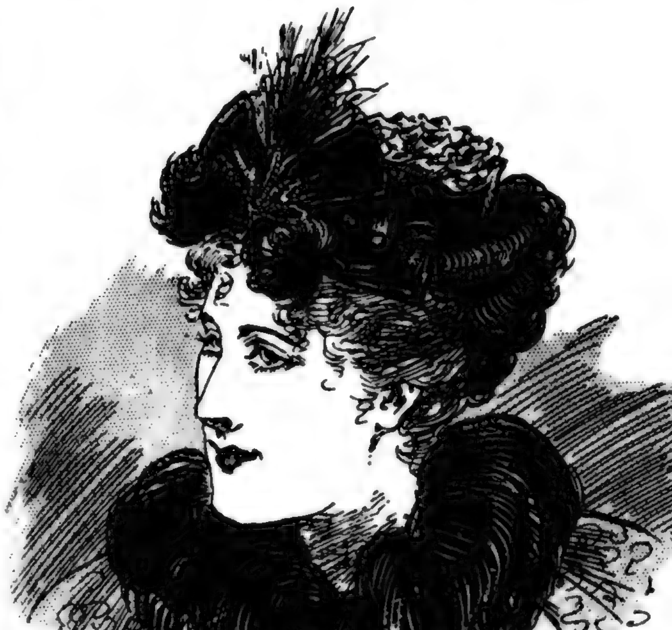


FIG. 2. ROSE TOQUE.

Materials for fig. 3.—¾ yard black velvet, 1½ yards black satin ribbon, 2 ostrich feathers, cream lace fichu, rainbow osprey, jet buckle.

E. W.

NOTE.—We regret that owing to the drawings of the diagrams having been lost in the post on their way to the engraver we are unable to give them, but the patterns of any of the models illustrated can be supplied to any of our readers who may wish for them. Inquiries to be addressed to MYRA, 6, Fetter Lane, E.C.

Answers to Correspondents

(Continued.)

MRS. W. N. W.—You have enough serge, with careful cutting, for a bell skirt and Eton jacket, a shape that is still very fashionable. The silk will make up nicely as a blouse with box-pleated front to wear with the jacket. Both patterns can be sent you from our Paper Pattern Depôt, 95, Regent Street.

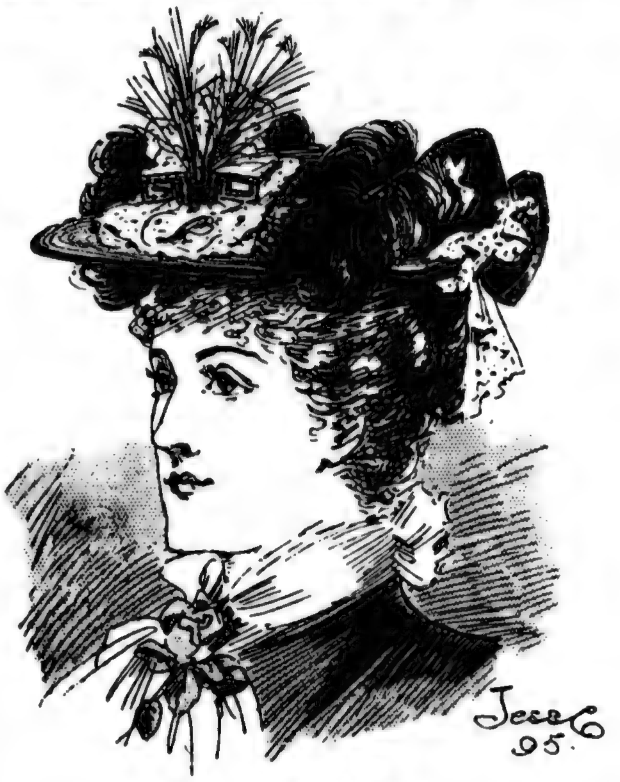


FIG. 3. VELVET HAT.

STELLA.—Certainly not in a dressing-gown; if you have a smart breakfast-gown you might appear at the breakfast table in this, provided this style of morning costume is not distasteful to your friends. It would be well to consult their taste on the point, as many people still have a prejudice against loose morning gowns.

NAN.—A course of gymnastic exercises at a good gymnasium might have the effect of making you grow, and at seventeen there is still hope of further growth. Many girls gain height after the age of nineteen or even twenty; take plenty of outdoor exercise as well as the gymnastics, and leave nature to do the rest.

IVY.—Anything of the kind suggested introduced into the eyes could hardly fail to be injurious to them; bathing them with water in which a little borax was dissolved would do no harm.

NOTE TO OUR READERS.—Will our correspondents kindly remember that all letters containing questions to be answered in the following issue should reach us by the 4th of the month at latest, and that all such letters should be addressed to our Publishing Office, 6, Fetter Lane, E.C.

* * *

SOME rather striking combinations of colour may be looked for in the coming summer fashions, especially in the dresses worn on such state occasions as weddings, for instance. At a recent marriage the mother of the bride appeared in a superb princess dress of violet faille, demi-trained, and trimmed down the left side of the front of the skirt with a coquillé of wide black lace ending in a point on the hem caught by a large bow of ripe corn-coloured satin. This trimming concealed the fastening, which was continued up the left side of the bodice under a draped bretelle of black lace; at the waist the two bretelles were connected by a strap and rosettes of yellow. Slashings of yellow satin veiled with lace were let into the puffed sleeves.

The mixtures of colours are not always so successful; a younger lady on the same occasion attracted a good deal of attention by her dress of grasshopper green Liberty satin with puffed sleeves and collar of vivid pink velvet, and trimming of white guipure and pink ribbon velvet.

Practical lessons in millinery can be had by application to the Editress of MYRA'S JOURNAL, and any questions on the subject answered. These must in all cases be clearly written and numbered in order.

Hints on Economical Dress

THE quaint touches and little eccentricities of fashion are often its prettiest and most tempting features, and they nearly always help to smooth the difficult paths of dress renovations and alterations, although they demand a great deal of judgment in their selection. It is easy enough to plan a costume when we are content with a simple cut and a useful neutral tinted material, but it is quite another matter when a short length of material has to be eked out with something else, and such momentous questions as choice of colour, of style, or the acceptance or rejection of some fascinating novelty have to be decided.

Amongst the most popular of these makeshift fashions is that of having the sleeves of a different material from the bodice, and considering the enormous proportions that sleeves have attained this is no slight matter, for no ordinary dress length will provide fabric enough for a wide skirt *and* wide sleeves. Most of us are still rejoicing in the acquisition of bargains in dress lengths, and wondering how, with the present spreading tendency of fashion, five yards are to be made to do duty for six or seven. Cutting the dress to suit the cloth usually ends in spoiling the dress, and it is really wiser, and in the end more economical, not to compromise with the impossible, but to admit it, and lay out the few shillings more that, wisely spent, will give us a really useful and well looking dress. As to the fashion of different sleeves, it is as often adopted for new as for half-worn dresses; even wedding gowns of white satin are turned out with huge puffed sleeves of white velvet, and great bows of the velvet, mixed with orange blossom, are placed on the skirt.

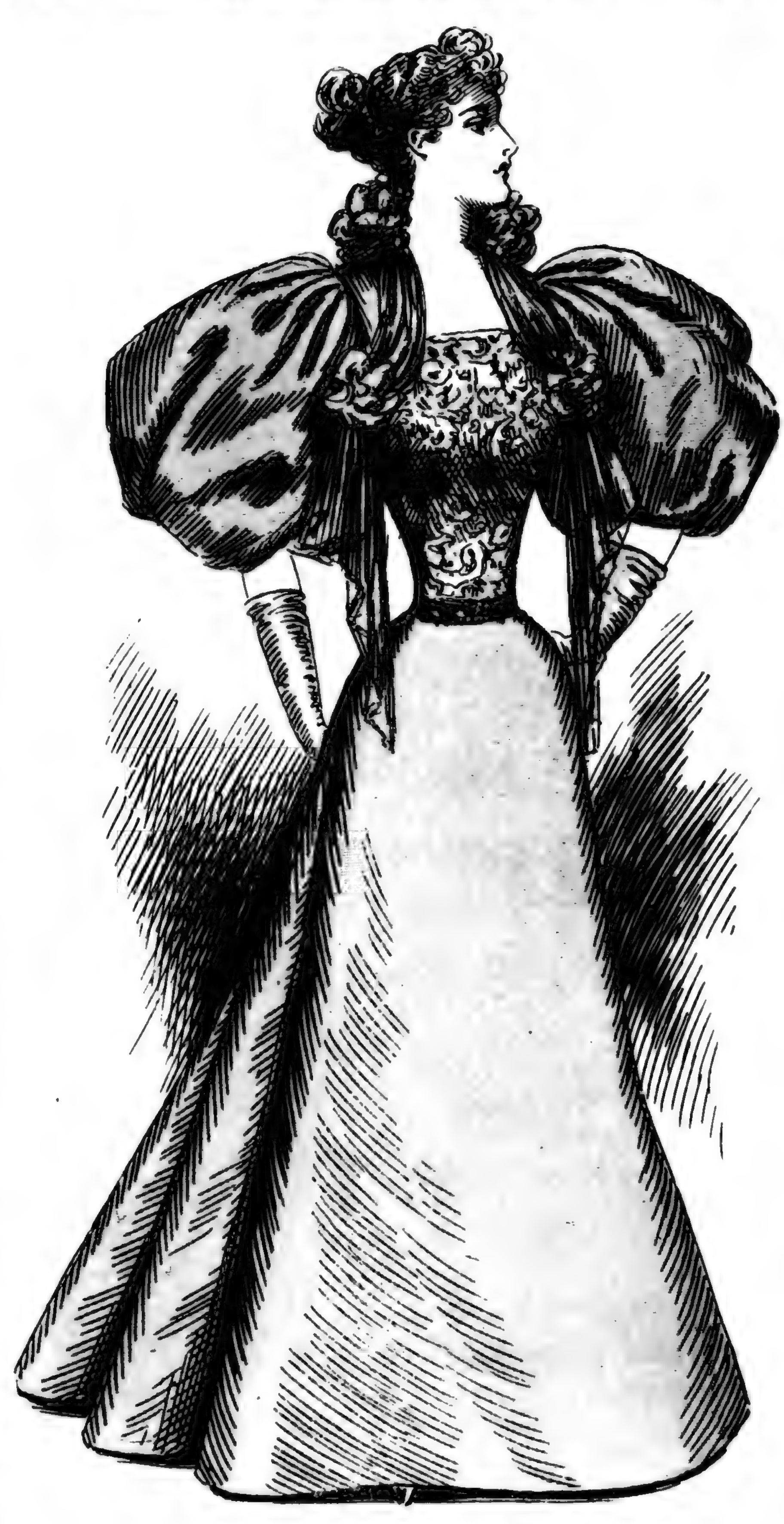
In these combination costumes the harmonies produced by two shades of one colour are more fashionable and in better taste than contrasts of colour; thus supposing the dress to be of mauve silk, the sleeves would be of violet velvet; shades of green are combined in the same way, and gowns made of silk or woollen in the soft, pale shades of willow, reed, grasshopper, lizard or poplar green, are finished off with sleeves of emerald green velvet or Liberty silk. Bronze velvet makes a delightful harmony with beige cloth or silk, and dark blue with pale grey blue, for day dresses; for evening toilettes sharper contrasts are permitted, but only light colours being employed there is nothing very startling in the combinations.

Sleeves in pink and in yellow velvet, from the palest straw to the deepest orange tint, are exceedingly fashionable for evening wear with dresses in a totally different but still light colour. A green satin dress, for instance, draped with gauze and trimmed with rust-coloured guipure is lovely with its sleeves of rose petal pink mirror velvet; rosettes of the velvet nestling here and there in the lace, which forms a kind of connecting link in tone between the two contrasting colours, are the only ornaments on the skirt. The bodice, of gauze over satin, is puffed in blouse fashion, a mode that is gradually gaining ground for the low bodices of evening dresses, and that is pretty and becoming on slight figures.

The pleated blouse is quite the favourite style of corsage for theatre wear, high bodices being now much more frequently seen in stalls and boxes than has been the case for some time past. Some of the prettiest are finished off with a velvet collar and band in a contrasting colour; my sincere admiration was given to a lovely blouse I saw recently in straw-coloured silk gauze with the draped belt, collar, and sleeve bands of pansy velvet.

Lace, especially lace in long narrow points, is to be largely used in ornamenting evening dresses, both bodice and skirt being trimmed with the lace.

The useful fashion of accompanying dark skirts with light bodices, more or less in blouse shape, has the one serious disadvantage—that it is trying to stout figures; still there is a way of making the bodices that renders them wearable when a loose unlined blouse would be quite out of place. The bodice is gathered in front only, at the neck and waist, and made up on a well-fitted lining, while the back is either plain or else made with two pleats simulating bretelles. The lining is only slightly boned at the back, under the arm, and at one of the front darts. The bones are short, thin, and flexible, rising about three inches above the waist and ending a couple of inches below it; their presence must not even be suspected, and they are therefore scraped oft very thin indeed at the ends; a ribbon belt is generally worn with a bodice made in this way.



A Theatre Dress.

Skirt of turquoise blue silk; bodice cut in a low square in front covered from the bust with black silk guipure; puffed elbow sleeves. Ruche of black chiffon round the back of the neck, the long ends draped to either side in front and caught in with rosettes close to the arms. Quantity of silk required, 15 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Sleeves are as huge as ever and more fanciful in shape; there is great art in giving them just the right amount and kind of support they need, an art that is often overlooked; the same kind of stiffening being used with every description of material, the result is sometimes that the sleeve looks as if it were made of tin, or some equally graceful and appropriate substance. Many good dressmakers, who make a careful study of such points as these, use only a flounce of stiff muslin, of crinoline, of tailor's canvas, single or double, gathered or pleated, or cut in wheel shape so as to avoid fulness at the top. The heavier the material, the stiffer the lining it requires; muslin is employed for light fabrics; horse hair, or crinoline, for thick but soft materials, such as silk and fine woollens, and single or double tailor's canvas, sometimes damped to increase its stiffness, for heavy woollens, cloths, tweeds, and velvets. The flounce is tacked in just below the seam joining the sleeve to the dress if the material is heavy; if light, and there is not too much thickness, the stiff lining may be sewn into the armhole with the sleeve.

The large puff of the sleeve is sometimes drawn in by bands or gauged, to bring it to more reasonable proportions for those who do not care to follow the fashions in all their exaggerations. One style is to gather up the puff above the elbow on the outside of the sleeve nearly to the shoulder and to cover the stitches with a tab of velvet pointed at each end, and matching the cuff and other velvet trimmings of the dress. In a sleeve of velvet and silk, the silk puff is gauged with a heading at the shoulder, and again in pyramid shape at the band of the arm in front, the back part forming a full puff ending with the gauging in a narrow frill. A deep velvet cuff, from which a long point of velvet runs up the inside of the arm and conceals the seam, is yet another style, the silk puff emerging from under the velvet and covering the back of the arm to below the elbow.

A new use has been found for short lengths of lace flouncing deep enough to veil the skirt from waist to hem, which will be exceedingly useful in doing up dinner dresses, and is equally appropriate for white or black lace. Two lengths of a yard or a yard and a half each are required, and each one is closely gathered up at the top and joined to the skirt just below the waist on either side of the front, leaving a narrow tablier between the two panels. If the skirt needs widening a narrow gore can be let in under the lace, which must be lightly secured to it, and allowed to spread out to a width of about twelve inches at the foot. A silk or chiffon rosette, matching the other trimmings of the dress, covers the gathers at the top of the panel.

The thick ruches and collarettes, now so much worn, are particularly becoming to long-necked women, and should be adopted by them without hesitation. They are made of any soft material, silk, muslin, chiffon, gauze, in any colour and in endless ways. A very novel collar is formed of four big rosettes of pale blue surah, two in front and two at the back, placed close together, and separated at the sides by bows of aubergine velvet. From the front rosettes fall two cravat ends of the surah, bordered with aubergine velvet. Another one in straw-coloured silk gauze, has big rosettes on each side of satin baby-ribbon to match, a ruche of the gauze at the back, and rosettes of it in front, with very long ends, tied in knots half-way down and edged with deep guipure.

Myra's • Answers • to • Correspondents

GENERAL RULES FOR CORRESPONDENTS.

1. *Letters asking questions should be written on one side of the paper only, and one question only asked on the same page.*

2. *Letters requiring answers in next month's* JOURNAL *should reach* MYRA *by the 4th of the month. Letters received after this date can only be answered in the following number.*

3. *Letters will be answered in the* JOURNAL *in the order in which they arrive.*

4. *In cases where immediate advice is necessary upon any particular Toilette or Dress, on Furniture and Furnishing, on Needlework, Household Management, Etiquette, Employment for Women, upon Health and Personal Attention, or other subjects,* MYRA *will reply to inquiries by post. In order to meet the expenses attending inquiries and correspondence, with letters requiring such answers by post,* 12 *postage stamps should be enclosed.*

All letters to be addressed to MYRA, 6, *Fetter Lane, London, E.C.*

MYRA'S ANSWERS ON DRESS AND FASHION.

SPECIAL RULES FOR CORRESPONDENTS.

1. *Letters regarding the purchase, making-up, and alteration of dresses, &c., should describe height, figure, complexion, and shade of hair, in order that each case may be artistically considered.*

2. *Photographs are useful and may be sent. These will be returned to the owners, but should always be accompanied by a stamped envelope.*

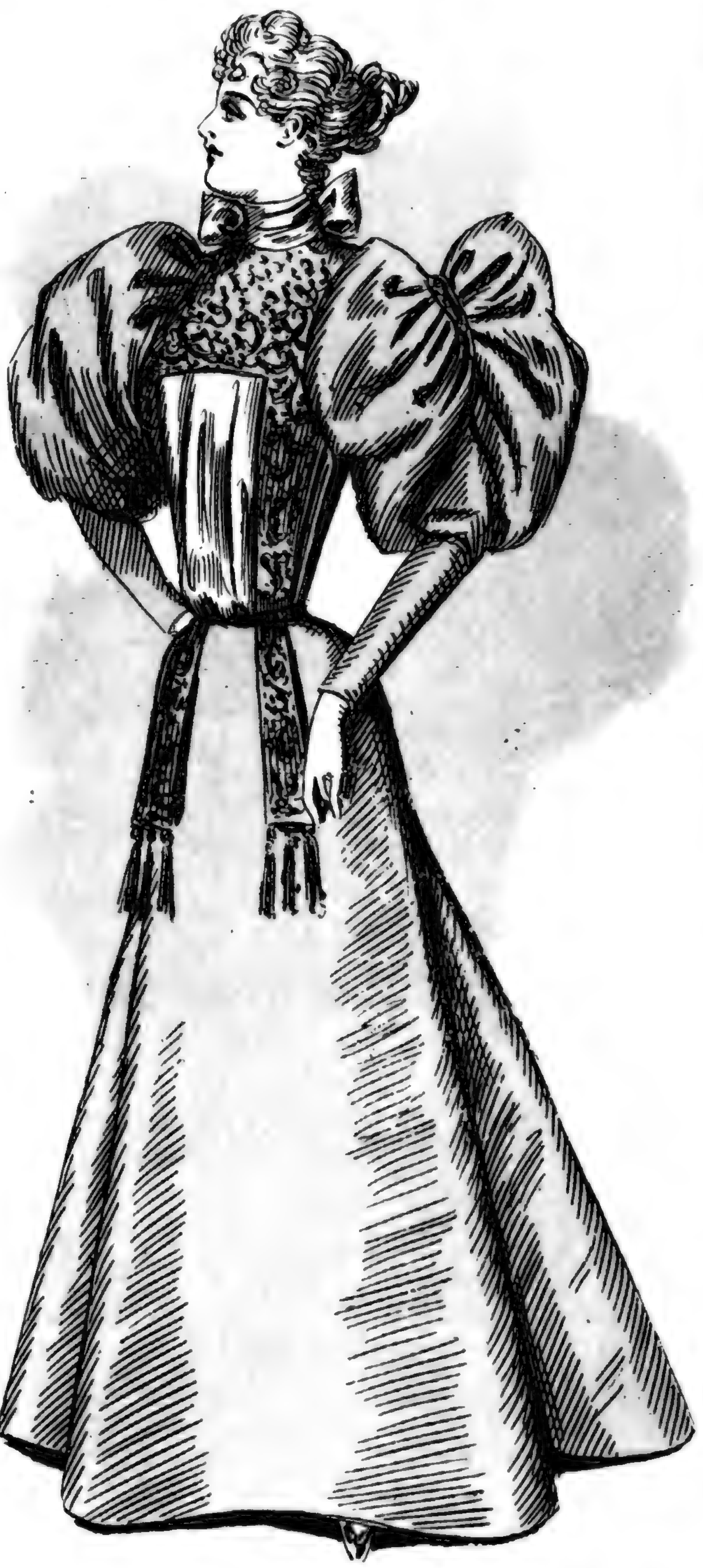
MILDRED.—1. The fact that white does not suit you is a sufficient reason why you should not wear it; coloured evening dresses are quite fashionable, and they are often worn by girls under twenty. 2. For a cheap and yet durable dress that can be worn several times I should recommend silk. If you go to Messrs. S. Lewis and Co., Holborn, you will find there a quantity of pretty broché silks, in charming colours and patterns, at 1*s*. 11½*d*. per yard; there are some at even lower prices than this, but the choice is not so large nor are the silks so good. You can see the silks by daylight and by artificial light, so that you will be able to judge of the colours. 3. Do not make the dress with a train for dancing, but the skirt must be full: seven breadths should be allowed for this, that is about 9 yards; 1½ yard will be ample for the low bodice, and you can make the sleeves of chiffon and drape the corsage with the same material. 4. The dress on page 12 in the last number would suit you very nicely, with the sleeve draped in the butterfly bow style you admire.

LOUISE.—1. A felt hat should not be put away without brushing when wet. Begin by brushing the brim, round and round in one direction, then go on to the crown and brush that also in the same way. Then let it dry where the dust will not settle on it, but do not shut it up until it is thoroughly dry. 2. Your length of cloth is very pretty and will make a good skirt, a corselet bodice, and the tight part of the sleeve from elbow to wrist. The corselet bodice may be cut in a low rounded shape with points at the waist, and the chemisette and puff of the sleeve would be pretty in ruby, dahlia or sapphire blue velveteen. The chemisette is simply a full bodice with a plain or draped collar. Put a little jet or jet and steel trimming round the top of the corselet, and bretelles of the same over the shoulders. 3. Clean the shoes with milk rubbed on with flannel.

M. C.—Chiffon bodices are exceedingly pretty, but rather expensive, and not very durable. For theatre wear you would find a silk or satin blouse far more practical; pale pink is pretty, and could be worn with any of your skirts. Theatre bodices are also made of lace over silk, and of red velvet with bretelles of gold embroidery; but a pink satin blouse is the bodice I should recommend.

PETUNIA.—Can you not alter the low bodice and cut it down at the shoulders; the top might then be draped with black chiffon, and new sleeves made of the same. The bretelles or straps over the shoulder may be of black satin ribbon not more than three-quarters of an inch wide, with butterfly bows on the top. The straps will probably require lining and stiffening to make them set well. The fashion can be carried out without any exaggeration, and is really very pretty, and the effect of the black on a white skin is decidedly good.

PEARCE.—Your silk is in a very pretty shade of tobacco-brown; you could make the dress with a full plastron of pale salmon pink or light blue chiffon, and trim it with brown passementerie in which a little of the same colour was introduced, but if you want to make it up with a second material, brown velvet in a darker shade would be the best to choose. You could make the sleeves of velvet, as in the dress on page 15, and the bretelles of embroidery or wide passementerie in cream and gold. The bronze shoes will do nicely.



RECEPTION GOWN.

Skirt of Danish blue faced cloth, and sleeves of the same draped in large bows centred by a jet ornament. Bodice of blue satin veiled with jetted lace, the front open from bust to waist over a blouse of cream chiffon, and the sides falling in stole ends fringed with jet. Collar of cream silk. Quantity of cloth required, 5 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

DOCTOR'S WIFE.—It is very doubtful whether you would be able to match either silk closely enough to make new bodices for the dresses. What I think would be the most economical and useful arrangement would be to havean open jacket of black velvet, and to use the best parts of thesilk sleeves to make waistcoats matching the skirts. Look on page 39 of the Christmas No. for a pretty jacket suitable for this purpose, or you could have it made with longer and looser fronts, if you prefer that style. You could wear a variety of blouses and lace fronts with the jacket, if you wanted something smarter than the silk waistcoat.

A.B.C.—The addition of long stole pleats on the front of the tea-gown would very much improve it. You could make these of Venetian red velveteen, and make them start on each side of the bust below a deep square yoke of the velveteen veiled with lace. Finish off the sleeves with cuffs matching the yoke; the pleats need not be lace-covered, and they should be wider at the foot than the top, spreading out gradually from four to eight inches; you will have to allow a width of 17 or 18 inches for each pleat. The colour will be a pretty contrast against the pale blue crépon front.

DORMOUSE.—There is not enough of the velvet for a complete dress made with a fashionably wide skirt, but by introducing a robing and front and back of the bodice of another material, you would be able to manage the sides and back of a demi-trained skirt, and the puffed elbow sleeves. The sides of the bodice, the only part in velvet, could be cut from the pieces left over from the gores of the skirt. For the second material use accordion-pleated silk gauze or muslin in pale pink or straw colour; make the tablier of this, and the front and back of the bodice right down to the shoulders, and ending in a point at the waist. There should also be a draped collar of the gauze, and pleated epaulets narrowing off to a point at the waist on the outer edge of satin ribbon bretelles. In front the bretelles end at the top of a broad draped band of satin, crossing the front only, but at the back they meet in a point at the waist and end in long loops and ends; in front a series of small rosettes connect the bretelles with long double ends falling on either side of the robing. See also the dress on page 2; you might make this with a high bodice of lace over silk or satin matching your velvet, and make the top part of the skirt, under the lace, also of the silk or satin. For a useful indoor dress, see the costume on page 9.

GERTRUDE.—Have the skirt of the poplin dress dyed by Messrs. P. and P. Campbell of Perth, and then make it up as a petticoat, trimmed with lace and satin ribbon. Petticoats are cut like dresses, with gored breadths, of which there should be five or six; they are not drawn in by tapes or strings, but fall in natural godet pleats like a dress skirt. You can line the skirt with flannelette for warmth, but you should add a stiff lining at the edge.

JULIANA.—You could most easily and fashionably renovate your opera-cloak by putting a thick ruche of chiffon round the neck in place of the collar. A pale pink shade would be pretty, with bunches of white flowers on either side. Be careful to cut your chiffon very straight, and mount the ruche on a band of satin ribbon. Your velvet cape can be finished off in the same way, with a large ruche of black chiffon or a ruche of black satin ribbon.

PRIMROSE DAME.—The smartest material you can have for a bodice is velvet in a very tiny check pattern; you may make it as a blouse, with a full overhanging front and a box-pleat down the centre, and very large sleeves. Send to Peter Robinson, Oxford Street, for patterns of the velvet.

SUBURBAN.—1. A great many bodices are made low, that is, like corselets, cut in rounded or square shape, with a full chemisette of some other material; or else the low bodice is full, and the chemisette plain. 2. The sleeve is of the two materials, the puff looks best when it corresponds with the chemisette. Velvet is the best material, but many kinds of fancy silk are used. 3. Why do you not send to the London Glove Company, 45A, Cheapside, for your stockings. The hosiery here is exceedingly good and wears admirably, and the prices are very moderate.

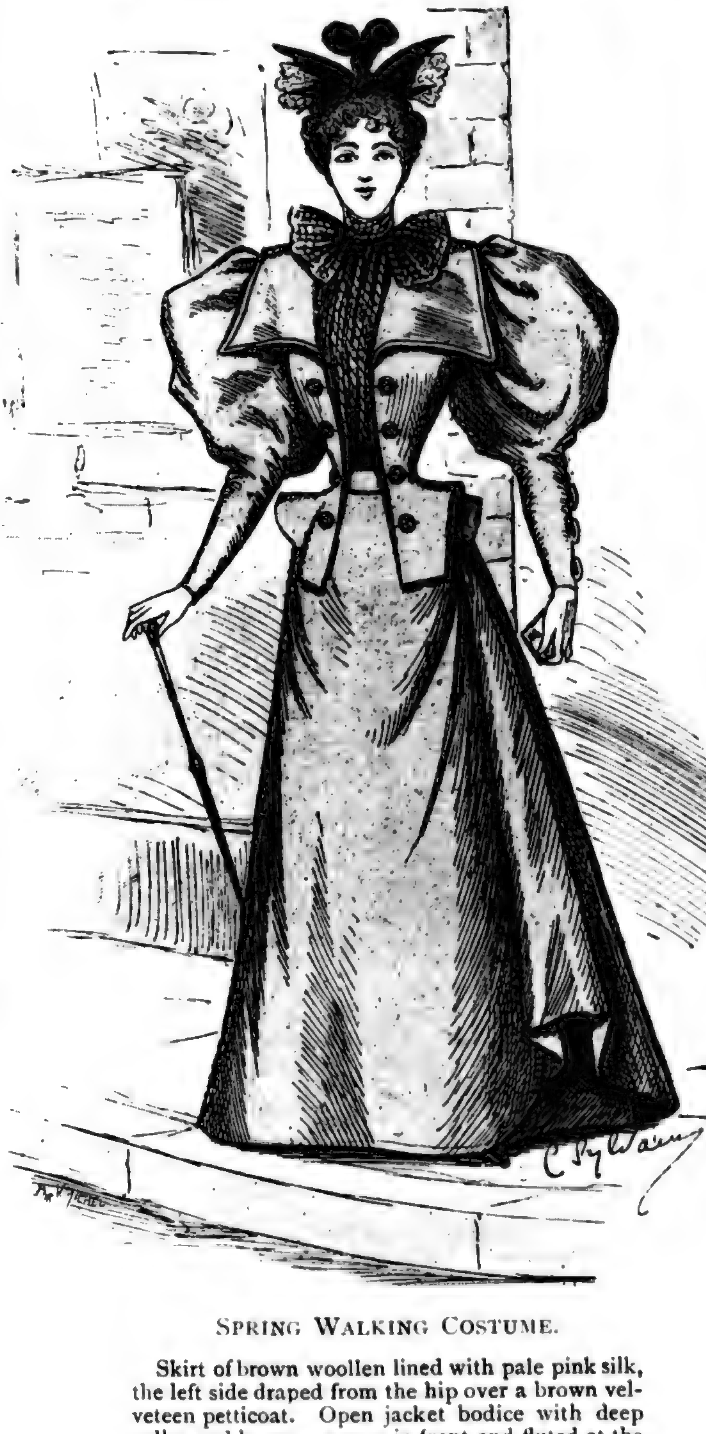
PUCK.—We have a capital pattern of a divided skirt, costing 6*d*. only; send for it to 95, Regent Street.

MYRA'S ANSWERS ON NEEDLEWORK.

Amethyst.—It would be quite possible to cut out all the best parts of the embroidery, in sprays, or in detached flowers, leaves, etc., and to appliqué them as a border round a table cover of cloth or satin de luxe. The work is amusing, but the whole of the arrangement of the bits should be done at one sitting. Spread the cloth on a large table, then sort out your sprays, etc., and arrange them on the cloth. When you have them all placed to your satisfaction, tack them down at once, making the joins as neat as you can, and forming a design as you go on. The sprays may be appliquéd with over-casting or button-hole stitch; you can in fact vary the stitches to suit the work; where necessary little bits of stalk that may be wanting can be worked to correspond with the original embroidery. The sprays might be utilized in the same way for bands, or in decorating cushions, night-dress cases, work-bags, stools, etc. It would be a great pity to throw them away.

Mildred.—There is a much easier way out of the difficulty that you do not seem to know of, and that will be of great assistance to you. In any good fancy shop you can buy moulds of initials for marking in various sizes and designs. They are white, and sufficiently raised to make stuffing as well as tracing unnecessary. The mould is stuck on the handkerchief with a little gum or stiff starch, and is then worked over in satin stitch in the ordinary way. They facilitate matters wonderfully, and the letters are far better shaped and more regular than when drawn first and then outlined with cotton.

Apple Blossom.—Transfer paper can be had of any good stationer, and will last a long time if put away flat, without folding or creasing it. To prevent the smudging, let your hand rest on a small board, supported at either end by a book, and raised above the work, so that the warmth of the hand and its pressure do no affect the paper during the tracing. The harder the surface on which you lay the material the better; glass and marble are quite the best; with this and an agate point or presser used with even but not too heavy pressure, you should have no difficulty in producing clear tracings.



Spring Walking Costume.

Skirt of brown woollen lined with pale pink silk, the left side draped from the hip over a brown velveteen petticoat. Open jacket bodice with deep collar and basque, square in front and fluted at the sides. Large buttons on the bodice and sleeves. Vest, collar and bows of brown and pink fancy velvet. Black velvet toque trimmed with black wings and feathers and cream lace. Quantity of woollen required, 7 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Twilight.—No wonder you are tired of knitting; if you never make anything but sofa blankets, the work must indeed be tedious. Why do you not start a Smyrna rug? you will find it most interesting and amusing work, and the rugs are beautiful when finished. The Smyrna wools, cotton, and designs can be had at any good fancy shop.

MYRA'S ANSWERS ON HOUSEHOLD MANAGEMENT.

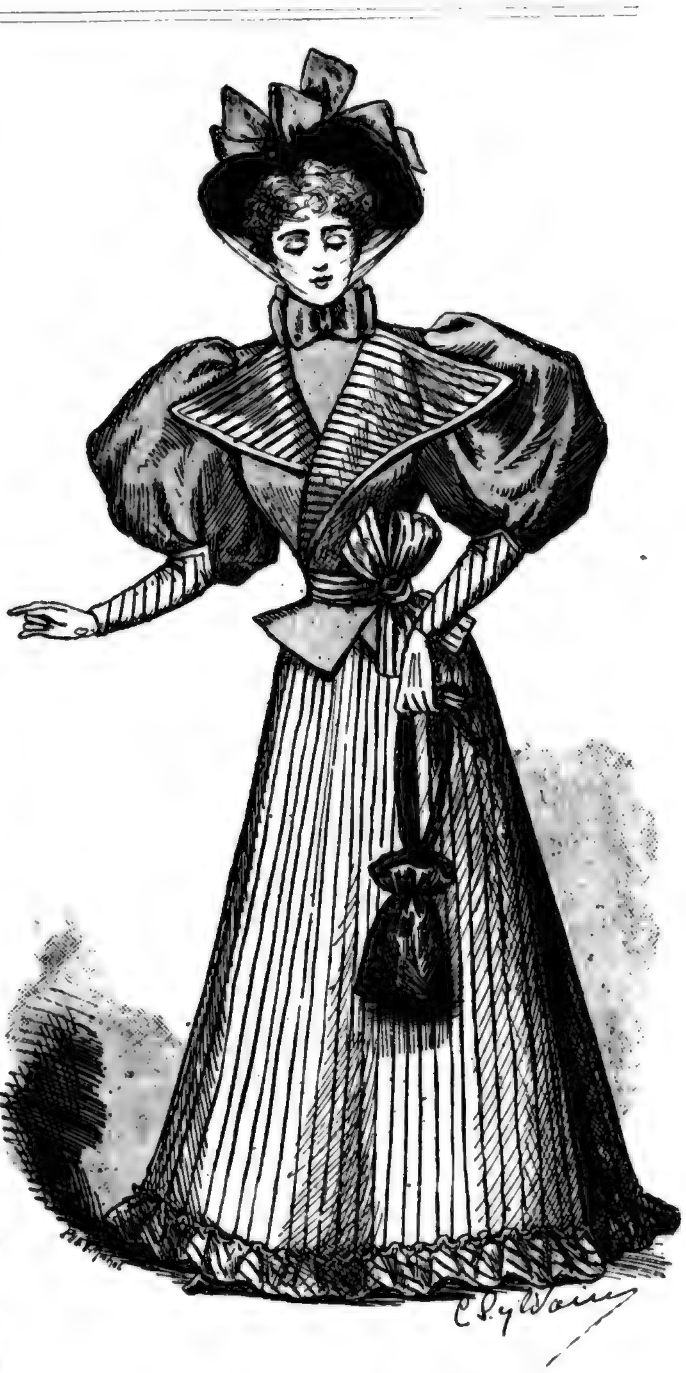
Tantallon.—1. The simplest way to make browning is to put three or four tablespoonfuls of brown sugar in a frying-pan, and stir over the fire with a wooden spoon, without letting it burn. When dark enough stir into it a pint of boiling water. Mix well and put into a bottle, but do not put in the cork until it is cold. You will want about a tablespoonful for colouring soup. Burnt onions and Soy are used in the same way sometimes. 2. You make your puff paste too hurriedly; it is quite a mistake to finish it off at once. After mixing it with very cold or iced water, on a marble slab that has been cooled with iced water, flatten out the paste, spread the butter or clarified beef suet over the surface, fold and roll it twice, taking care when folding it the last time to press the edges together first. Let the paste rest in a cool place—it will not hurt over ice—for ten or fifteen minutes; then roll it again twice, reversing the direction of the rolling; let it rest, then roll it again as before, fold it in three, closing the edges well, cover it with a cloth, and put it in the coolest place you have for some time, two or three hours will not hurt. Your hands must be kept cold all the time, and the rolling-pin well floured; six foldings and rollings are the orthodox number.

Farnham.—1. Yes, it is my intention to confine the recipes as much as possible to those of an economical nature, not always to be found in cookery-books. I am glad you have so far found them useful, and I heartily commend your system of cutting them out and pasting them into a book. 2. With regard to the lunches, is there any necessity for always having butcher's meat at them? If you have cold meat and like to serve it in the form of a potato pie, mince, etc., well and good, but if you have not, could you not manage with soup or fish, cauliflower au gratin, an omelette, macaroni cheese, or some nice preparation of eggs or vegetable, such as potato cakes, followed by pudding, bread, butter, and cheese, cake or buns? This would lessen your butcher's bill considerably, especially as the chops, cutlets, and steaks you speak of are very expensive. 3. The usual allowance for meat per week is 5*s*. for each person, your butcher's bill should not therefore exceed 25*s*. per week; if you adopt the luncheons I suggest, you can keep it still lower.

Dresden China.—1. A third servant with your small income seems hardly advisable; can you not train your nursemaid to lay the cloth and wait at the late dinner, as by that time the baby is safe in bed, and, presumably, sound asleep? You say she is a bright intelligent girl, and she would probably enjoy the work, and it would answer your purpose better to employ her in this way than to keep her in the nursery mending and making the baby's clothes, especially as she would be able to hear the child should she cry. 2. It is a pity, and in cold weather quite unnecessary, to give your husband roast beef three days running, first hot and then cold; after you have had it hot, do not let it be seen next day, only the third day, cold, with salad and some nice little hot dish to follow. Then proceed to cook it up in different ways, but as often as possible have some second dish with it, so that the dinner need not be *all* beef. 3. No, it is not fashionable now to put so many knives and forks on the table; a small fork for *hors d'œuvres*, a spoon for soup, fish knife and fork, and one large knife and fork, are all that are placed on the table. Any others that are required are added before each course. 4. A cup of hot soup, with sandwiches and cakes, would be the best things to serve so late at night. 5. Yes, for the sherry and claret cup; champagne is not necessary.

MISCELLANEA.

C.G.—Laundry-work is amongst the things taught in the County Council classes; a special point is made of it at the Battersea Polytechnic. You could learn the work thoroughly there. The sum you name should be quite enough to cover all expenses of training, and you could live economically at the Gentlewomen's Employment Club, 7C, Lower Belgrave Street.



Parisian 1830 Costume.

Skirt of green fancy silk bordered with a narrow cross-cut flounce. Crossed bodice of dark green plain silk showing a vest and collar of the same, with basque crossed on the opposite side; the puffs of the sleeves of the same. The revers, belt, and lower part of sleeves of the striped silk. Black velvet hat trimmed to match the dress. Quantity of silk required, striped 13½ yards, plain 3 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

Stella.—1. Wash the plate and glasses in hot water with soap and soda, rinse them in cold water, then dry with a clean cloth, and finally polish with a Selvyt cloth. You will find these cloths most useful, as they can be washed like any other cloth and will yet retain their peculiar qualities. 2. I shall be happy to send you the address of a very comfortable and not expensive *pension* in Brussels. You will find the town a very nice place to reside in for a few months.

New Broom.—You are under a mistake with regard to the Horticultural College; a course of training at the Swanley College will not oblige you to pursue gardening as a profession; pupils are received on the same terms whether they intend to make use of their knowledge professionally or not. The course lasts two years, and includes practical as well as theoretical gardening, botany, the construction and management of greenhouses, and many other subjects.

M.L.—Messrs. Hewetsons, Tottenham Court Road, have some very pretty dwarf book-cases in carved oak at 50*s*., which would look infinitely better and be more convenient in case you had to move, than the shelves you suggest. The book-cases have three shelves, which will accommodate your "favourite authors," and many other books besides.

Grey Hairs are Honourable, so are the "Immovable Scalpettes." Made only of natural grey hair, from 21*s*. to 10 guineas. Shaded Grey Pompa Fringes from 21*s*. to 4 guineas.—Write to T. S. **Brown**, 3, Leece Street (top of Bold Street), Liverpool.

Hints on Household Management.

A LITTLE DINNER FOR EIGHT.

Sardine croûtons.
Consommé à la Portugaise.
Fillets of broiled mackerel.
Veal creams.
Fillets de Bœuf. Sauce Bernaise.
Braised fowl.
Chocolate pudding.
Pineapple jelly.
Macaroni à la Steinbury.

THE accompanying *menu* of a little dinner for eight may be useful to some of my readers, who like entertaining their friends, and yet do not wish to incur great expense, or undertake more than average maids can accomplish with success. The *hors d'œuvre* is made as follows:—Prepare as many small rounds of fried bread as there are guests; skin and bone some sardines, flavour with pepper, salt, and cayenne, and add two or three drops of fresh salad oil, mix thoroughly into a paste, pile on the croûtons, and garnish with a tuft of cress. A layer of hard-boiled egg can be added between the croûton and sardine if desired.

The consommé à la Portugaise is garnished with Julienne vegetables, strips of leek simmered in a little of the stock, and French plums blanched and simmered for half an hour in some stock until soft and then added to the soup.

The fillets of mackerel are broiled in the ordinary manner, seasoned with lemon and cayenne, arranged neatly on a dish, covered rather sparely with oiled butter and finely-chopped parsley, and garnished with triangles of lemon and beetroot.

Bernaise sauce is made as follows:—Four tablespoons vinegar reduced to half the quantity with one chopped eschalot, then add four yolks of eggs, stir till thick, but do not let it boil, then add by degrees, off the fire, quarter of a pound of butter, and a little chopped tarragon and chervil.

Veal Cream.—One pound fillet of veal; pound it in a mortar with an equal part of *milk panada.* Mix well; then stir in the beaten yolk of an egg and the whipped whites of two, with sufficient cream to make it into a paste; add pepper and salt. Place the mixture in well-buttered dariole moulds, which have been previously ornamented with strips of tongue and truffles cut in patterns. Steam for half an hour, but do not let it boil on any account. Turn out and serve with tomato sauce or a purée of spinach.

Panada is made from crumb of bread, with as much boiling milk as it will absorb. When moist beat with a fork, and add whatever seasoning is required. Put the bread into a saucepan with 1 oz. butter, and stir over a gentle fire till it is dry and smooth, and leaves the saucepan with the spoon. When cool it is ready for use. Braised fowls can be substituted for the usual roasted bird, and the recipe will be found in any good cookery book. Stewed celery should be served with them, in addition to the usual bread sauce and gravy; and I had forgotten to mention that fried or mashed potatoes go with the beef fillets. In the cold weather a really hot, good pudding is often appreciated, and a chocolate pudding stuck with blanched and shred almonds, and served with very hot foam sauce is most ornamental.

Foam Sauce.—One egg, one teaspoonful of castor sugar, half a glass of sherry. Break the egg into a jam pot, and stand in a saucepan of hot water; whisk, and add the wine and sugar gradually while whisking. The sauce must not be made until about five minutes before it is wanted, or it will be spoilt.

For the pineapple jelly use one of Chivers' packets, flavoured with marsala and pineapple syrup, with wedges of the fruit arranged as flower petals in each, with a cherry or green almond (cut) centre; the jellies can be coloured pale pink, and the pieces of pineapple put in them if desired.

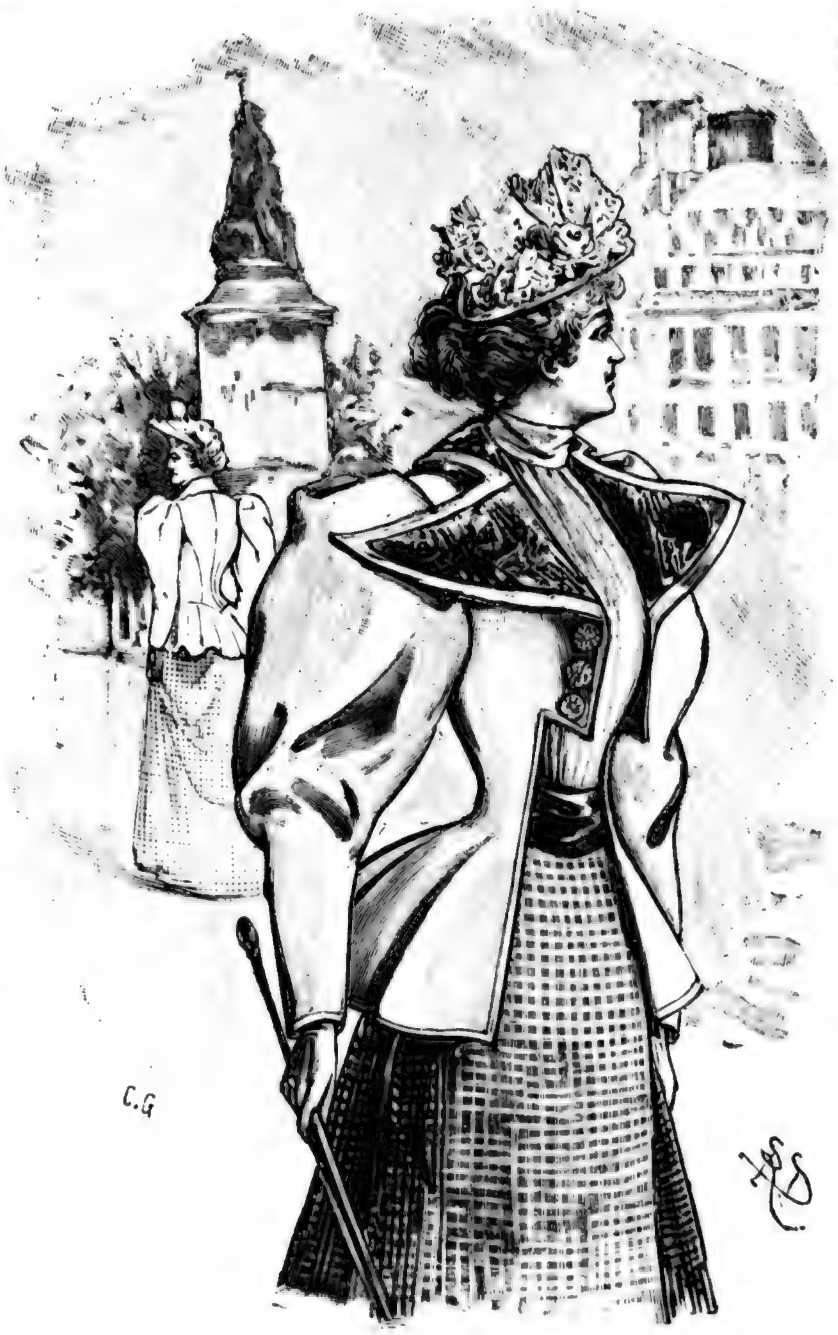
My last recipe is *Macaroni à la Steinbury*, which is not half so well known as it deserves to be, and is usually much appreciated by men-folk. (If a cold savoury is desired, milk biscuits spread with anchovy butter can be substituted.) Four ounces macaroni boiled in water half an hour, strain it, cut in pieces; put in a stewpan with half pint of milk; add a little thyme, marjoram, mace and peppercorn, and a little ham, all tied in a muslin bag; boil half an hour; when cold whisk two fresh eggs, with two ounces grated cheese, a little pepper, mustard, and salt; mix all together. Butter a mould, steam half an hour, and serve with savoury gravy. The herbs, etc., must, of course, be removed before the eggs are added.

D. C. P.

RECIPES FOR THE MONTH.

ECONOMICAL FISH SOUP.

Use the head, bones, and trimmings of a good-sized plaice, or a cod's head and bones; put them in a saucepan with a quart of water, one small onion shredded, six peppercorns, salt to taste, and boil for one and a half hours. Mix a *heaped* dessertspoonful of flour with half a teacupful of milk quite smooth, boil up the stock, add the thickening and boil for ten minutes. Strain and serve.



YOUNG LADY'S JACKET.

Jacket in mastic cloth, the fronts cut away a little below the bust and ending in a deep basque. Short back with added fluted basque. Deep collar and pointed revers faced with black moire. Passementerie buttons on the fronts. Skirt of check woollen and silk shirt and collar. Straw hat trimmed with flowers and lace.

For Prices of Paper Models and Flat Patterns see Page 28.

RABBIT SOUP.

Put a rabbit in a stewpan on a layer of slices of lean ham; add half a head of celery, one turnip, one small onion stuck with two cloves, four pints of water, and pepper and salt to taste. Stew the rabbit till tender, take out the meat and strain the stock; cut some of the meat in small pieces and pound the remainder in a mortar, then rub it through a sieve into a stewpan with the stock and boil up. Heat the pieces of rabbit in a pint of cream or milk, add to the soup; then beat up the yolks of two eggs with a small quantity of cold milk and stir this into the soup. Serve very hot, but do not let it boil after the cream and eggs have been added.

FISH PUDDING.

Take any remains of cooked white fish, mix thoroughly with any plain white sauce, egg, lobster, oyster, shrimp, or parsley sauce, and a little mashed potato. Place in a greased mould and steam for half an hour. Turn out and garnish with strips of chopped parsley and yoke of egg.

BROILED SPRATS.

Clean the sprats, wipe well and dust them with flour. Broil over a clear fire for three or four minutes. Serve very hot piled in the centre of a silver dish surrounded by cut lemon, accompanied by thin rolls of brown bread and butter and cayenne.

CUTLETS À LA FIRVAL.

Take two large Spanish onions, boiled, and six boiled potatoes. Pass them through a sieve. Place in a saucepan with a piece of butter the size of a large walnut, season with a saltspoonful of salt and plenty of white pepper, and add a good tablespoonful of cream. Stir well; when very hot pile in the centre of a dish and surround with mutton cutlets.

MOULD OF COLD BEEF.

Make half a pint of gravy with Liebig's Extract of Beef flavoured with anchovy and Worcester sauce, and thickened with half an ounce of Marshall's gelatine. Cut the beef in neat slices and arrange in a mould with dice of ham or tongue and slices of hard-boiled egg. Fill up with the gravy and leave until set. Turn out and garnish with endive or tomatoes. This makes a good luncheon dish.

SWEETBREADS À LA REGINA.

Scald two sweetbreads in boiling water and remove the skins. Put in a pan with a fried onion, pepper and salt, four ounces of ham, and ditto of butter. Cook for ten minutes; add a pint of stock, half a tumbler of white wine, and three or four slices of lemon. Stew over a slow fire till tender. Remove the sweetbreads and cut into even pieces, remove also the ham and lemon. Stew the liquor for a few minutes, replace the sweetbreads, warm through, garnish with pieces of lemon, and pour liquor over.

CURRIED CAULIFLOWER.

Boil two cauliflowers carefully to avoid breaking the heads. Take the soft part and arrange neatly in a deep dish. Fry one medium-sized onion, and half a small apple (cut in slices) in butter until brown, mix in a dessertspoonful of flour, and three-quarters of a dessertspoonful of curry powder, and three parts of a tumblerful of weak stock; boil for ten minutes, strain and pour over the cauliflower.

ARTICHOKE CHIPS.

Take (for a small dish) four or five artichokes; wash and peel them and cut them into dice. Throw them into cold water for a minute or two, then dry them carefully. Have ready in a frying-pan sufficient boiling lard to cover the artichokes. Put them in and fry a golden-brown. Dry them well in front of the fire, sprinkle with salt, and serve.

MARMALADE PUDDING.

Chop quite fine four ounces of beef suet, mix with it four ounces of breadcrumbs, four ounces of castor sugar, and two tablespoonfuls of marmalade flavoured with a good squeeze of lemon juice. Beat up one egg and add. Mix the ingredients well together and steam in a mould for four hours.

GOLDEN FINGERS.

Cut as many fingers as are required of moderately stale bread, and steep them in milk. Fry a golden brown in butter, arrange them crossways in a pile, and pour over them a sauce of boiling treacle (golden syrup).

SARDINE SAVOURY.

Bone and pound six sardines with one ounce of butter, and spread the preparation on small rounds of fried bread. Pour over a sauce of half a pint of boiling water, half a teaspoonful each of Worcester sauce and anchovy sauce, a teaspoonful of flour, lemon juice and cayenne to taste. Simmer until the flour is cooked.

Clothing for Children

THE blouse is a garment that adapts itselt so well to the undeveloped figures of growing girls that it has been universally adopted for them; the favourite style for young girls is that depicted at Fig 1. The blouse is made in velveteen with a large box-pleat down the centre of the front decked with three paste or cut steel buttons; the sleeves are in full bishop shape, and the collar and cuffs are becomingly finished off with bands of Turkish embroidery. This style would look equally well if made in silk, fancy or plain velvet or in faced cloth; this material in red would be exceedingly becoming to dark girls; a great many more economical fabrics, such as crépon, veiling, foulard and pongee silk, could be utilized for the blouse, and the collar and cuffs could then be of guipure over velvet in a bright contrasting colour.

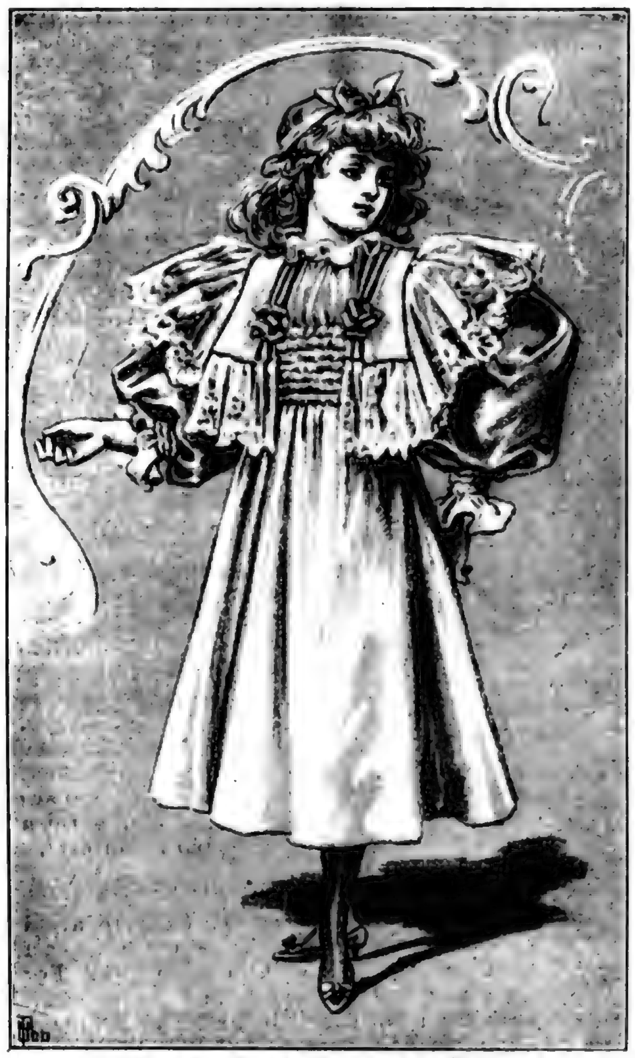


Fig. 2. Blue Cashmere Dress.

The pretty little dress, fig. 2, is an ideal evening costume for a fair little girl from six to eight years old. It is made of azure blue cashmere; the long skirt is cut in one with the low short bodice, which consists entirely of narrow puffings secured on a lining; above this the material forms a full chemisette ending in a double frill round the neck; this part of the bodice could be made of white or blue silk muslin, or of fine white cambric or nainsook. The pleated bretelles falling straight and square across the chest are of the blue cashmere edged with ivory white lace and secured to the bodice with blue ribbon rosettes. The full bishop sleeves are gauged and frilled at the wrist to correspond with the bodice. A blue ribbon tying up the hair and bronze stockings and shoes complete a dainty little evening toilette.

The companion picture, fig. 4, shows a picturesque evening costume for a poetic-looking boy of five or six, with golden hair and blue eyes; and just as the girl's dress would be charming for a child bridesmaid, so would this be for a bride's page. The suit is made in pale blue faced cloth with steel buttons; there is no other trimming save the large turned-down collar and cuffs which are of white silk edged with an inch wide frill; white rosettes adorn the knickerbockers and the blue shoes which match the blue stockings, these again matching the suit.

Fig. 3 is a pretty evening dress for a young girl, and can be made either in cashmere or in soft silk or crépon, while the insertion which trims the skirt, and the lace that veils the revers, might be lined with a contrasting colour. A combination of blue silk and pink silk or velvet beneath the lace might be adopted, or heliotrope and pink are an equally pleasing and very fashionable combination, and the folds inside the revers could either be of soft silk, if the dress were made of that material, or of chiffon in the same colour as the lining of the lace.

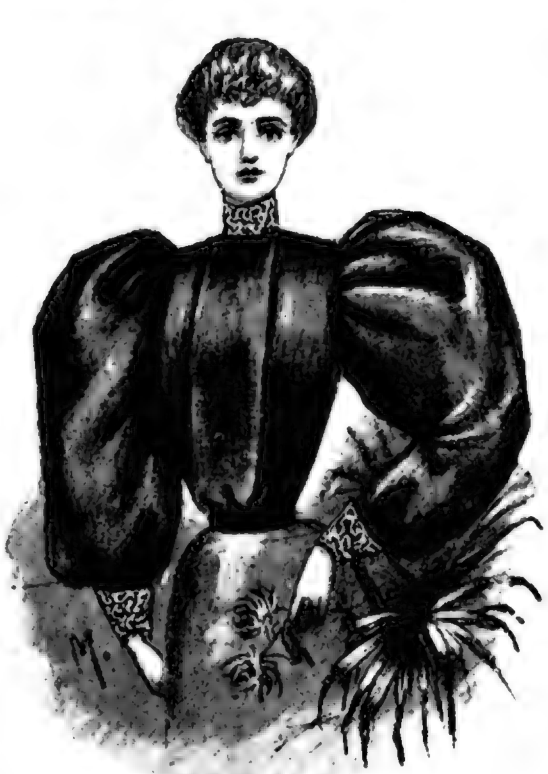


Fig. 1. Useful Blouse.

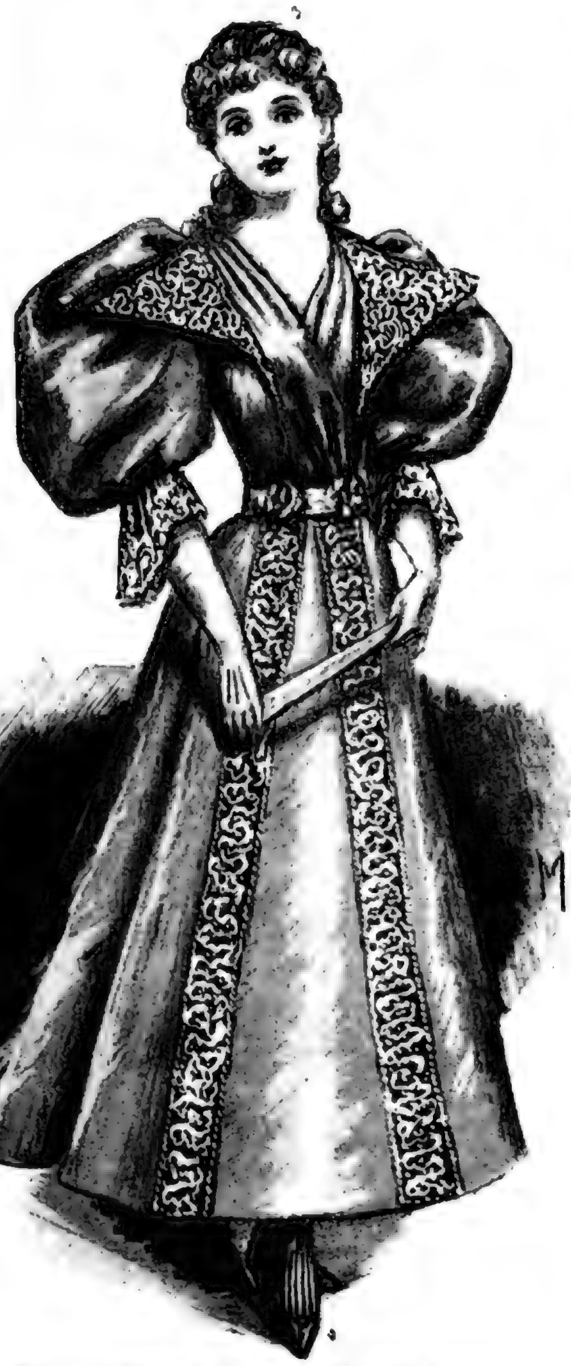


Fig. 3. Young Girl's Evening Dress.

For Prices of Paper Models and Flat Patterns see Page 28.

Another pretty girl's dress is in mauve bengaline, with a band of white velvet round the skirt, waist-band of the same with a large bow standing out stiffly on each side at the back, and a white cloth yoke draped over the shoulders and across the chest and back with écru lace caught in with mauve rosettes.

The nicest and most practical school frocks for children are made of navy serge or dark woollens and finished off with a large turned-down collar of lawn edged with lace.

Faced cloth is one of the best materials for children's better frocks and outdoor garments. These, for quite little girls, are still made in long pelisse or gabardine form, with big bishop sleeves and capes trimmed with lace, which is now taking the place of fur. These coats are lovely in turquoise blue, pink, pale green, white, and many light neutral shades, and they are almost invariably accompanied by hoods to match.

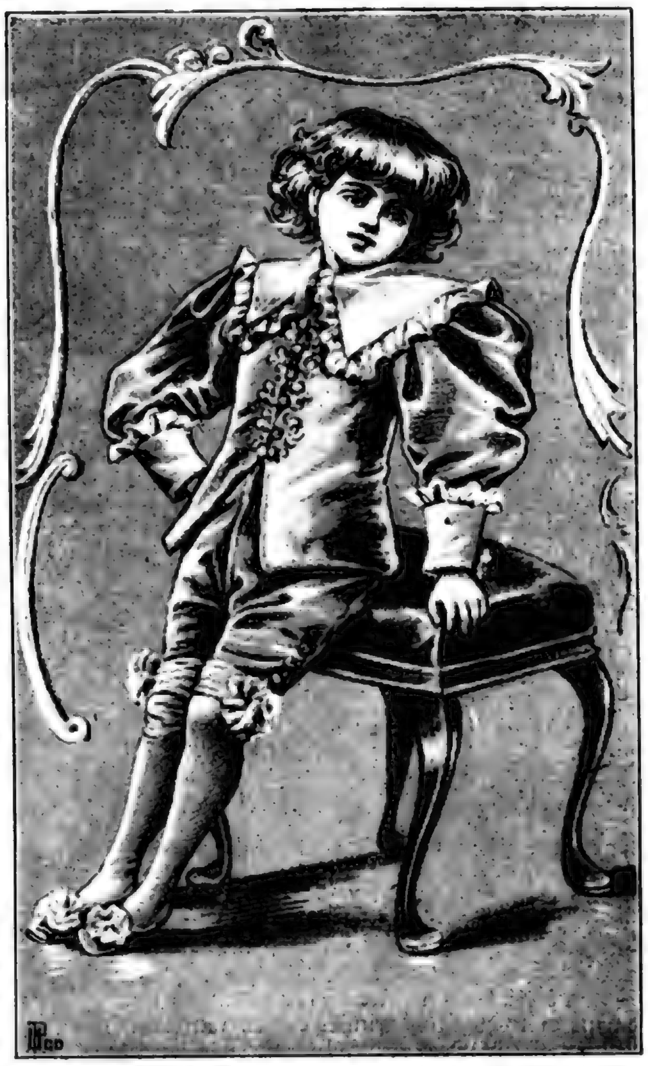


Fig. 4. Boy's Costume.

ANSWERS TO CORRESPONDENTS.

Lena.—You could make your little girl's evening petticoat of the cleaned white silk, lined with thin flannel or veiling, and trimmed with a pinked out flounce of the silk. This would be far warmer than a white washing petticoat, and more durable also. You can easily allow for its being lengthened next winter. There should be a white flannel petticoat under this, and a warm combination under the white drawers. If the child's body is well covered the thin stockings and bare arms need not give you any anxiety.

Mrs. W.—The accordion-pleated skirt may be mounted either on the yoke or on a bodice fitting at the waist; it depends entirely on which style is most becoming to your little girl. Many children look much better with an ordinary well-fitting bodice. Plainly gathered skirts mounted on full bodices are quite permissible and very pretty and becoming.

Mrs. J.—Art serge makes very pretty and useful frocks for children, but it is not mending wear, for the material is decidedly less durable than a good pure woollen serge, and is apt to wear white wherever it is rubbed. Nevertheless, if the frocks are to be made and worn at once, you will find the art serge effective and practical.

Chilblains. Chilblains. Chilblains.
The most effectual Remedy and Preventive of Unbroken Chilblains is CHILDOS.
Post Free 1s. 3d., of Coldwell, Chemist, Dorking

BEDSPREADS.

THERE has been an indication of late that has pointed to an awakened interest on the subject of bedspreads, and right glad I am that workers are bestirring themselves towards an ambition to make something that shall be worthy to endure, to remind their children and their children's children of what their grandmothers could accomplish in the way of needlework, when the workers themselves have long since passed away.

Large linen-worked bedspreads are once again becoming more and more "the mode," and this wave of fashion, lapping its way to the shores of Ireland, has impelled one of the largest manufactories there to set its looms going to meet the growing demand for wide width linen for this pet purpose; and it was only the other day that I was asked to choose some four or so favourite tints to be experimented on. The tints I chose were selected with a special eye for a rich effect of colouring, for of creams and "demi-creams" there be sufficient and more than enough in the market already—but what say my workers to rich old gold and greeny blues?

Bedspreads may be large or small, as best suits the fancy, purse, and working capacity of the owner. When they are large they are very large indeed, say from eight to nine feet square, and are then called quilts or counterpanes. When they are more modest in dimension, say six feet square or so, they are yclept bedspreads, and are intended to be laid daintily and symmetrically over the white counterpane, which appears all round as a setting, and they are considered to serve more as a pleasant ornament to the room, and a wherewithal for the introduction of glowing colours and cunning design than as a necessity. They are even removed and put away at bedtime, to reappear all the fresher in the morning.

For this display of many and various tints few things offer a better opportunity than a copy of the "old-fashioned garden counterpane" it was my pleasant task to describe not long since.

To the end that I may be able to provide such of my readers as may ask for the design, I have been very busy drawing and balancing many sweet-looking vegetable growths, on a scale that is "all very fine and large." Puny things do not tell at all on such a large area as that of a counterpane, and if your roses and lilies do not proclaim themselves loudly, they might as well go hide their heads within the bed itself, as try to make a show outside it on the counterpane. Yes, bold and largely worked devices are by far the best ornamentation for this kind of article, and also, when things are larger than life, and when one realizes that nature is not in this case to be slavishly followed, what scope it offers for variety and originality of treatment!

As long as the characteristics of the flower are strongly given in the drawing--and that part of the work falls to my share—the worker can introduce in the details of filling in all kinds of ingenious variations, suiting her own taste entirely. For instance, a poppy, rose, or peony may be heavily outlined in a simple stitch, narrowing it here and thickening it there, to give character and an idea of light and shade to the outline, while the interior of the petals and leaves may be filled in with shaded spots, dots, darning, open lace stitches, or what not, or may be most elaborately shaded right away through.

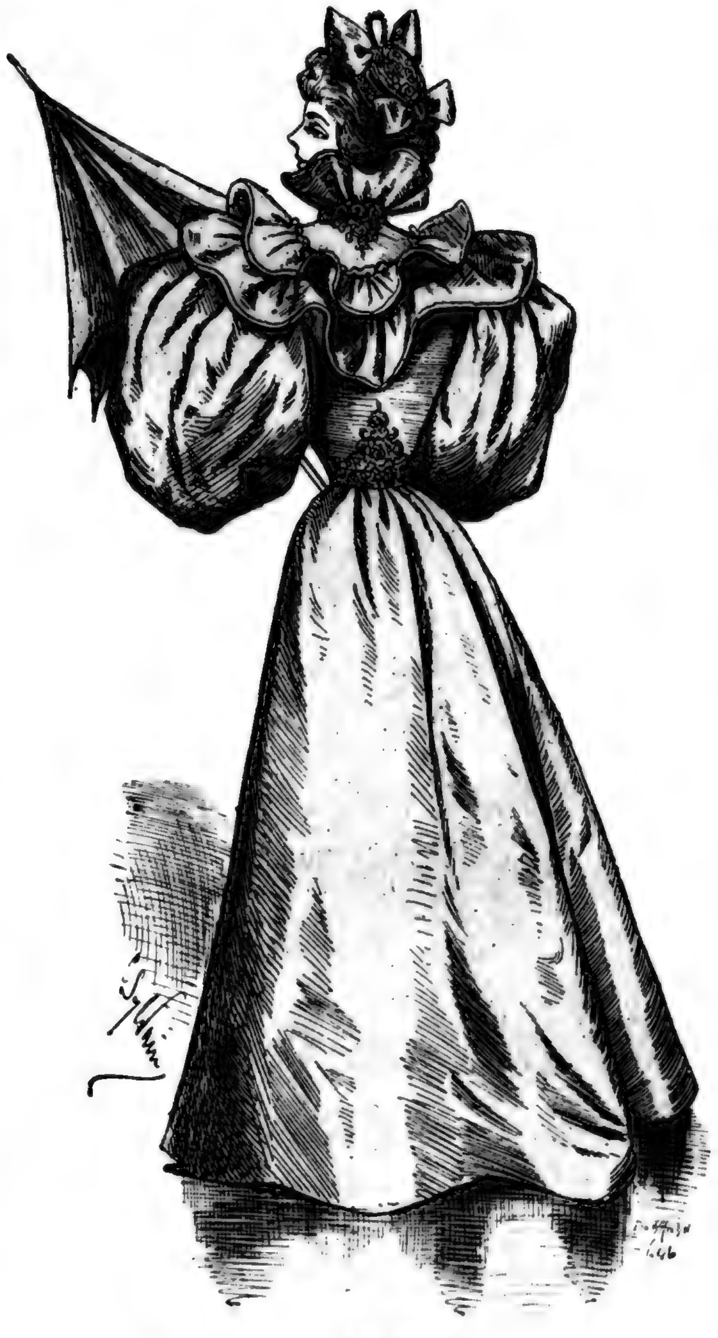
If I were to trace this Old-fashioned Garden counterpane for a hundred workers I will be bound to say that each embroidress would be able to stamp her own individuality on her work to such an extent as to produce something quite her own, and utterly unlike that of her neighbour, even although she *were* following out the design of another person.

I am seized with a brilliant idea, by means of which I shall hope to be enabled to suit all tastes and pockets, and to this end I propose to supply drawings of each individual large spray separately, so that the workers may transfer them to their own quilts themselves, buying, if they choose, but one spray at a time. This will enable those that have pockets that bulge with very fatness of money to treat themselves lavishly to the whole quilt "all at once," as the man said who found a sixpenny bit, with each spray different. Others, with pouches less distended with pelf, could have four corners all different, or two corners repeated, with one spray only in the middle of the quilt. If they are crafty and resourceful, they can steal small tips from their corner sprays, and dab them about in divers places by way of filling up. Lastly, the hoard of girl-workers whose pockets are flat as a pancake—and, oh, how many of these appeal to me for help!—can buy but one modest spray, and repeat it about here, there, and everywhere, posing in different attitudes like a fashionable beauty, all over the quilt.

"Oh," will be raised the protesting cry, "we can't draw a bit; there is such a difficulty in tracing the design."

To those I answer in the classical language which I sometimes affect, "Not so; it is just as easy as falling off a log."

Now to describe the process. The linen must be placed on a large table, and if this table is a deal one, into which drawing pins may be stuck with impunity, the task is then so much the easier. If it is, on the contrary, a mahogany or polished oak treasure, weights and toilet pins must be made to take the place of the spikes. The drawing must be fixed in place on the linen with a sheet of red, blue, or black transfer paper sandwiched between the two.



CLOTH REDINGOTE.

Redingote of dark grey cloth with seamless bodice and full skirt; full bishop sleeves, double frills round the shoulders and a high frilled collar. Passementerie ornaments down the front and at the neck and waist at the back. Black straw capote trimmed with ribbon.

For Prices of Paper Models and Flat Patterns see Page 28.

Now all that remains to be done is to follow the lines of the drawing with an agate point, using a gentle but even pressure all the while, and on lifting the paper the design will be found to have been marked on the linen beneath with perfect accuracy.

It is well to make a point of performing the feat in strict privacy, for interruptions occurring are apt to make the draughtsman, or rather woman, lose her place, and either go over her lines twice or more times, or miss them out altogether. Whenever feasible it is advisable to use red transfer, as the blue and the black are of a singularly smudgy nature, but of course in some cases there is no choice but to use one or other of these latter, as on some colours the red lines would be completely lost.

Both the agate point and the sheets of transfer paper may be procured for a few pence each from any good stationer. The agate, if not sat upon, will last a lifetime, and the transfer paper, if used carefully, and put away rolled, instead of folded in creases, will serve for many a tracing. To my mind, the very cheapest way of gaining a large effect on a quilt is to use Appleton's double crewels, while for those who can afford silk for the purpose, the effect produced by a large make of tapestry silk is simply grand. The rope size of flax thread is also very big, and has the advantage of being remarkably cheap.

Before I close my remarks, I must take this opportunity of reminding my workers that to produce really good stitchery with any one of these embroidery materials, it is absolutely necessary to use a stout needle with a very large eye, and for this purpose I find "chenille" needles far and away the best, and always make a point of using them.

OLIVE TONGE.

RECIPES FOR THE MONTH.

(*Continued.*)

POTATO CONES.

Bake six potatoes, take the inside part, mix with just sufficient butter to enable the potato to be formed into small cones, neatly arrange these in a fire-proof dish, score the outside of the cones with a fork, sprinkle with white pepper and salt, and then with grated Parmesan cheese until the cones are well covered. Pour over all four ounces of melted butter, and cook in a slow oven until quite hot. Serve at once in the same dish.

PLAIN CAKE.

Mix one heaped dessertspoonful of Borwick's baking powder with three-quarters of a pound of fine flour; rub into it a quarter of a pound of clarified dripping, add four ounces of moist sugar, a quarter of a pound of sultanas and two ounces of shredded candied peel. Mix to a light, smooth batter with about half a pint of milk, put in a buttered tin, and bake in a fairly hot oven for an hour. If the oven is quick lay a sheet of paper on the top of the cake.

BREAKFAST DISHES.

DEVILLED HERRING ROES.

Pound the hard roes of six cooked herrings with a little butter, herb, and onion, season hotly with black pepper, mustard and salt, and serve hot on small croûtons of fried bread, cut in fancy shapes.

DEVILLED EGGS.

Take four eggs and boil them quite hard, and then place in cold water; when cold shell and cut in half. Take out the yolks, put in a saucepan with half a dessertspoonful of dry curry powder, a little French mustard, pepper, salt, a few drops of anchovy, some chopped parsley, and a piece of butter the size of a walnut; then stir until well mixed, and arrange in the white of egg cases, and serve on a bed of watercress.

TIT-BITS OF MUSHROOMS.

Procure double the amount of mushrooms required for each guest to have one. Cut off all the stalks and peel all. Pick out half of the best shaped and smallest unbroken ones and place them on one side. Scoop out the insides from the others, chop up all the stalks that are good, and mix together. Place these in a saucepan with one ounce of melted butter, the strained juice of a quarter of a small lemon, one ounce of grated Parmesan cheese, two tablespoonfuls of good thick white sauce, a good pinch of salt and cayenne pepper; mix thoroughly, and allow it to become hot, but not boil. Now cut rounds of bread about the size of the whole mushrooms and fry them lightly, also fry the whole mushrooms very lightly, drain, and place one on each piece of fried bread, take the mixture from the saucepan, and pile some on the top of each mushroom. Sprinkle a few browned breadcrumbs with dust of cayenne over each. Place in the oven a few moments to get thoroughly hot, and serve on a silver dish with a paper under them.

POTATO CAKES.

Use any remains of mashed or plain boiled potatoes, mash them altogether with a little butter, and season with pepper, salt, and cayenne. Roll out on a floured board to about an inch and a half thickness, and cut into rounds or squares with a cutter. Brush over with beaten egg and bake in a fast oven. To make the cakes more savoury, add any pieces of red herring or bloater, well pounded, to the potato.

Myra's Answers on Health and Personal Attention.

MOUSE —Whooping-cough, as a rule, attains its greatest severity at the end of the fourth or fifth week. After this the paroxysms become less severe, and at length, after a variable period of from two weeks to four months, entirely cease. In some instances, however, the disease is protracted for several months, and even for more than a year.

DAISY.—1. Yes, you will certainly find the Albion Milk and Sulphur Soap beneficial and soothing to your sensitive skin. 2. Try the effect of a piece of soap-plaster on the corn under the foot, and renew the plaster every two or three days.

DOWAGER.—We can sympathize with you, although grey hairs are in most cases no disfigurement. If you so strongly object to them, use Mason's Russet Hair Stain, which will give a natural brown shade just matching your hair; the price is 4*s*. 6*d*., and the maker is P. H. Mason, Bank Plain, Norwich.

BEATRIX.—1. Buy some orris-root, grind it yourself, but not to a fine powder, and with this make little sachets to sew into your dress bodices. 2. Constant bathing with water to which boracic acid has been added, and the use of powder, either starch or rice powder.

RUBY.—Nothing but a thorough change in the treatment and dressing of your hair will stop the mischief, which seems due, as usual, to the want of nutriment and the use of hot irons. As a tonic to promote growth I recommend Horn's Germania, to be procured of Cassie and Company, 49, Newgate Street, and rubbed into the roots daily. Then give up the hot irons entirely and use Hinde's Hair Curlers instead. It would be still better if you would give the fringe a thorough rest, and simply wave it a little, and turn it back over a low roll or bring it down on each side of the face in the manner now fashionable. After a few months you would find the hair in front growing again nicely.

PRISCILLA.—Pray do not clip the hairs, that will only have the effect of making them grow thicker and coarser. Use a good depilatory, we know of none better than Mason's, and it is quite harmless. You will see the price and address in our advertisement columns.

GREEN SLEEVES.—A good skin lotion, which you can make yourself, consists of glycerine 1 ounce, rose water 12 ounces, powdered borax 3 drachms. You can apply this at night, and you will find it softening and healing to your roughened skin, and not greasy. With this you can use Vinolia Powder.

CAPSTAN.—White cosmetics are made by melting together 10 ounces of lard with 7 ounces of white wax, and perfuming the melted mixture with 6 drachms of bergamotte oil, 1 of cassia, and half of thyme. The mixture is poured whilst hot into suitable moulds, and when cold, taken out, and wrapped in tinfoil.

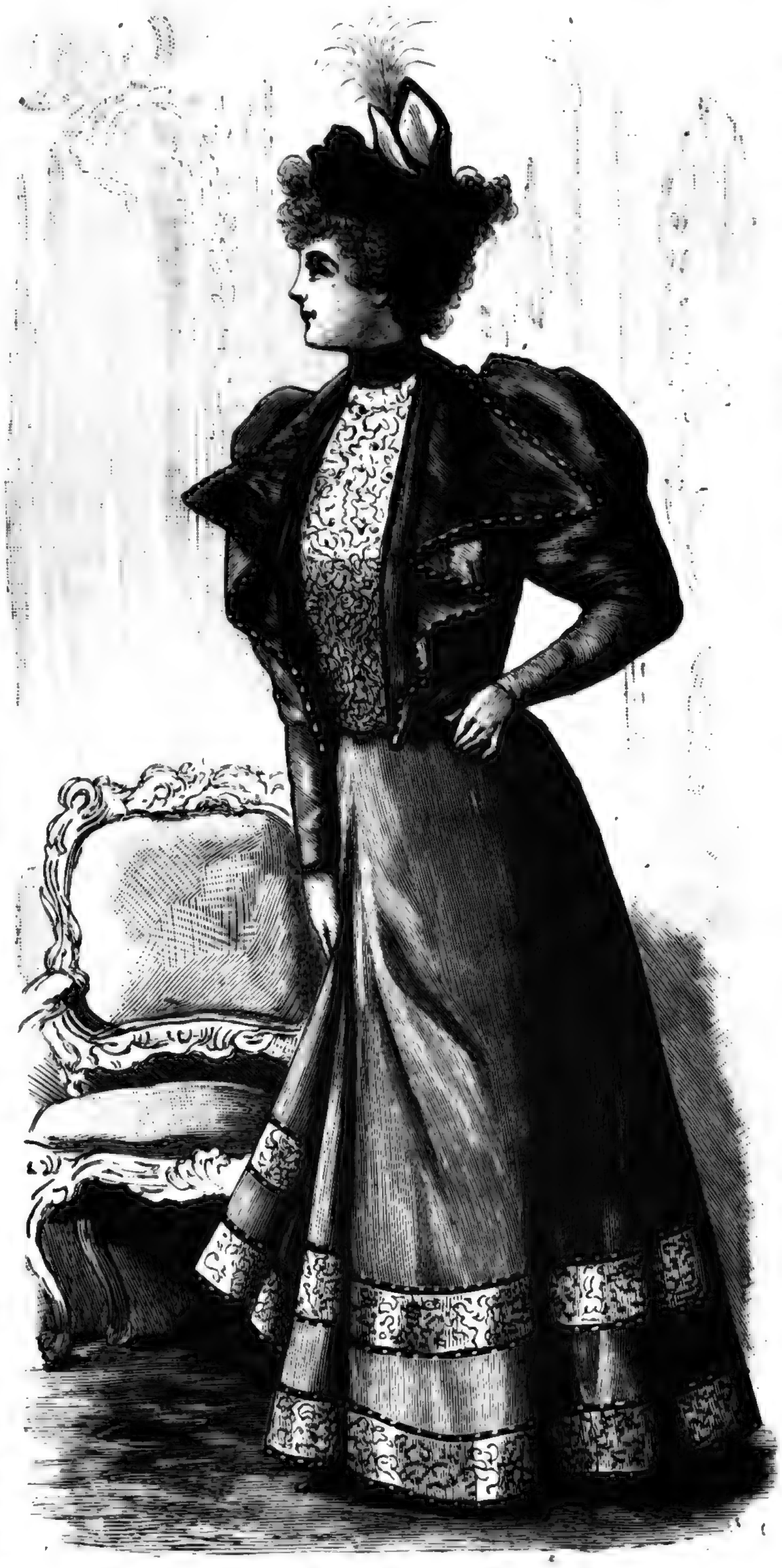
MADEIRA.—Dissolve half a teaspoonful of carbonate of soda in a pint of warm water and rub well with this wherever you see traces of blackheads or greasiness. Dry thoroughly and then apply a little eau de Cologne.

MISS T. L.—Dr. Anna Kingsford's thick Emulsion of Cucumber will answer your purpose admirably; it makes the skin beautifully smooth and soft, and used according to the directions, prevents the formation of wrinkles. It is prepared solely by P. H. Mason, Bank Plain, Norwich, and will be sent post-free, upon receipt of postal order for 3*s*. 6*d*.

BULRUSH.—The recent cold weather is the probable cause of the red nose; you may try the effect of either of the following remedies. Borax 2 drachms, compound tincture of benzoin, 1 drachm; rose water 10 ounces; apply with gentle friction. Equal parts of spirits of wine and water; rub in hard with a flannel, then sponge the nose with tepid water.

UNDINE.—1. A little warm olive oil might be rubbed into the scar night and morning; it is the best and simplest treatment. 2. Beetham's Glycerine and Cucumber is a very good preparation for the skin and complexion; you may use it as often as you like, it is perfectly harmless. 3. I like Clark's Glycola Soap very much, and am sure you will find it suit your skin; it would be the best soap to use with the other Glycola preparation. Suède gloves would be the best kind to wear constantly in the house; you will often find opportunities for buying these cheap, and they should be a size larger than you generally wear.

AVICE.—Doubtless the constant attacks of neuralgia have to answer for your growing prematurely grey and losing your hair. We strongly recommend you to use the Jaborandi Hair Tonic, prepared by P. H. Mason, Bank Plain, Norwich, as this will strengthen the hair follicles better than any preparation we know. The price is 3*s*. 6*d*. Large bottle 10*s*. 6*d*.



VISITING TOILETTE.

Skirt of green cloth trimmed with two rows of cream guipure bordered with narrow jet trimming. Short open jacket, the back cut in a single piece, the fronts ornamented with coquillé revers of black moire edged with jet. Vest of guipure over silk, and collar of moire. Draped toque of magenta velvet, the ends of the bow lined with pale green satin. Quantity of cloth required, 5 yards.

For Prices of Paper Models and Flat Patterns see Page 28.

REGINA.—You must, I think, refer to a passage in Dr. Binns' "Anatomy of Sleep," in which he describes the following method of inducing sleep: "I turn my eyeballs as far to the right or left, or upwards or downwards, as I can without pain, then commence rolling them slowly, with the divergence from a direct line of vision, around in their sockets, and continue doing this till I fall asleep, which occurs generally within three minutes, and always within five at most." Dr. Binns says this plan is absolutely efficacious; you can, at any rate, try the experiment.

LOUISE.—Rinse the mouth out with salt water two or three times a day, when the ulcers form on the gums and on the inside of the cheeks. After gargling with the salt water rinse the mouth with plain cold water.

MRS. P.—Skin tighteners, or astringent lotions, are less effectual remedies for wrinkles than creamy preparations because they do not supply the fatty tissue, the loss of which causes the wrinkles. You must use something that will raise the skin by plumping the flesh underneath, and thus remove the folds by filling them out. Dr. Horn's Skin Food will do this very effectually, and you will find it beneficial to your skin and complexion, it will improve both and give you a firm healthy skin. The best powder to use at the same time would be Horn's Invisible Powder, which you can have in white, cream, or rose. Send for both preparations to Messrs. Cassie and Co., 49, Newgate Street.

GLOW-WORM.—1. Touch the spots with a small brush dipped in pure gin, and let the gin dry on. 2. One of Bailey's rubber brushes would be quite the best thing for your use. You can enjoy plenty of friction without irritation by using one of these. 3. Yes for the hot water with your lunch and dinner.

WEST WIND.—From your description we judge you are suffering from a mild touch of eczema. This would be removed by Nuthall's Skin Lotion, which you can get from P. H. Mason, Bank Plain, Norwich, price 3*s*., post-free. If it is only roughness caused by the cold weather, nothing is better than Mason's Hygienic Cream, which you can obtain from the same address for 2*s*. 6*d*.

PINK MAY.—Do not be alarmed, the bald patches may soon be covered with hair again if you will use Horn's Areata Lotion with patience and perseverance. It will cure cases of longer standing than yours. Send for it to Messrs. Cassie and Company, 49, Newgate Street.

A. V.—Essence of vanilla is made by pounding up two ounces of vanilla beans with an equal weight of white sugar until thoroughly divided. The whole is then added to one pint of spirit of wine and digested for fourteen days with frequent shaking. It is then, when filtered, fit for use. If intended for cooking purposes only, brandy may be substituted for the spirit of wine.

SANDPIPER.—You should keep a large kettle for boiling water for toilet purposes, but an ordinary iron or block tin kettle will not do; it should be enamelled. A large earthenware vessel would do equally well if you can get one large enough that will stand the heat. Let the water boil for ten or fifteen minutes, then pour it off into a jug to cool. To soften water with oatmeal you should tie the meal up in little muslin bags, put one in the basin, pour boiling water on it, and when the water is cool enough for use take out the bag. It is best to have a fresh bag each time.

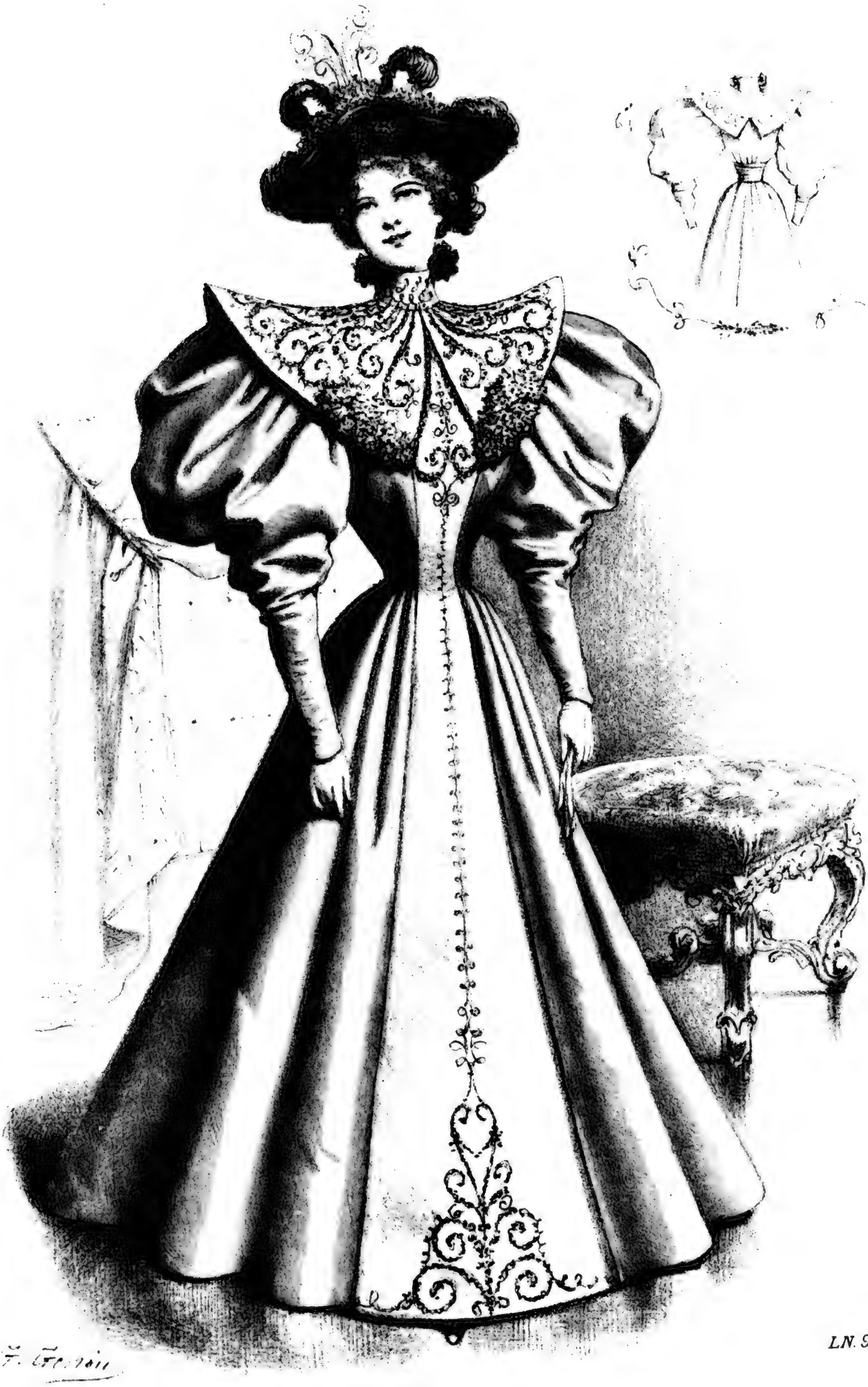
AURORA.—The Cream of Stephanotis, prepared by P. H. Mason, Bank Plain, Norwich (price 3*s*. 6*d*.), is the best lotion you can use. You will find it will preserve the complexion, and remove the unsightly redness of which you complain. It is delightfully perfumed, and its tonic properties render it most refreshing to use.

HAZEL-WITCH.—1. The black-heads being so few may very well be squeezed out, or touched with a strong solution of ammonia and water. Afterwards apply a little pure elder-flower water. 2. No; the tonic would not be enough to make the hair grow on the bald patches; for this you want a special remedy, which you will find in Horn's Areata Lotion; send for it to Cassie and Co., 49, Newgate Street.

NURSE.—The following is an excellent and inexpensive perfume for use with an atmospheric odorator: Oils of lavender, rose, geranium, cloves and bergamot, of each a drachm. Rose and orange-flower water, of each quarter pint. Spirits of wine, to make one quart. This perfume will much improve by keeping.

MRS. R. M.—The Russet Hair Stain prepared by P. H. Mason, Bank Plain, Norwich, will give just the brown tint to suit your hair.

HAIR AND SCALP DISEASES, of whatever name or nature, speedily and permanently cured. Baldness, partial or complete, greyness, superfluous hair, bald patches, ringworm, &c. Sufferers from above should send particulars, with fee 5*s*., and stamped address, to Dr. HORN, F.S.Sc., Newport, Isle of Wight. (Hair Specialist (Gold Medallist) from the Berlin Skin Hospital.)



LN. 971

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Supplement to
MYRA'S JOURNAL,
OF
Dress, Fashion, and Needlework

BEETON & CO., L^{D} ., 204, Regent Street, W. and 6, Fetter Lane, E.C.
LONDON.

DESCRIPTION OF THE NEEDLEWORK DESIGNS.

NO. 1. BAND IN CROSS-STITCH.

THIS handsome border may be worked with flax thread or washing silks on the ends of sideboard cloths made of linen, and is also suitable for bed-spreads and other purposes.

NO. 2. CROCHET EDGING.

Make a chain of 51 stitches to commence, and on this work :—

1st row : 1 treble on 6th chain, 1 chain, 1 treble, 4 times, 5 chain, 1 treble, 1 chain, 1 treble, 5 times, 5 chain, 1 treble, 5 chain, 1 double, missing 2 of foundation, 5 times, 6 chain, turn.

2nd row : 1 double, 5 chain in each of 5 chain, 4 times in all, 1 treble, 1 chain, 5 times (the 1st in chain before trebles in last row, the others between trebles), 7 chain, 1 treble, 1 chain, 5 times (1st between trebles), 6 chain, turn.

3rd row : 5 treble divided by 1 chain (1st in 1st of 6 chain), 5 chain, 1 treble, 1 chain, 1 treble in 7 chain, 5 chain, 1 treble, 1 chain, 5 times (1st between trebles), 5 chain, 1 double, 5 times, turn.

4th row : 6 chain, 1 double, 5 chain, 1 double, 3 times, 5 chain, 1 treble, 1 chain, 5 times (1st in 5 chain), 5 chain, 1 treble, 1 chain, 4 times (2 between trebles), 5 chain, 1 treble, 1 chain, 5 times (1st between trebles), 6 chain, turn.

5th row : 1 treble in 1st of 6 chain, 1 chain, 1 treble, 4 times, 5 chain, 5 treble divided by 1 chain (1st and last in 5 chain before and after 4 treble in last row), 5 chain, 1 treble, 1 chain, 5 times (1st in chain between trebles), 5 chain, 1 double, 4 times, 6 chain, turn.

6th row : 1 double, 5 chain, 3 times, 1 treble, 1 chain, 5 times (1st in 5 chain), 7 chain, 5 treble divided by 1 chain (1st between trebles), 5 treble divided by 1 chain (1st between trebles), 6 chain, turn.

7th row : 1 treble in 1st chain, 1 chain, 1 treble, 4 times, 5 chain, 5 treble divided by 1 chain (1st in 5 chain), 5 chain, 1 treble in 7 chain, 5 chain, 5 treble, divided by one chain (1st between trebles), 5 chain, 1 double, 3 times, 6 chain, turn.

8th row : 1 double, 5 chain, 1 double, 5 chain, 5 treble, divided by 1 chain (1st in 5 chain), 5 chain, 3 treble divided by 1 chain (middle one on 1 treble), 5 chain, 5 treble divided by one chain (1st between trebles), 5 chain, 5 treble divided by 1 chain (1st between trebles), 6 chain, turn.

9th row : 1 treble between trebles, 1 chain, 1 treble, 4 times (last in 5 chain), 5 trebles, divided by 1 chain (1st between trebles), 5 chain, 4 trebles, divided by 1 chain (first and last in 5 chain), 5 chain, 5 trebles, divided by 1 chain (1st between trebles), 5 chain, 1 double, twice, 6 chain, turn.

10th row : 1 double, 5 chain, twice, 5 treble, divided by 1 chain (1st in 5 chain), 5 chain, 3 treble, divided by 1 chain, 5 chain, 5 treble, divided by 1 chain (1st in 5 chain), 5 chain, 5 treble, divided by 1 chain (1st in 5 chain), 6 chain, turn.

11th row : 5 treble, divided by 1 chain (1st between trebles), 5 chain, 5 trebles, divided by 1 chain (1st between trebles), 5 chain, 2 trebles, divided by 1 chain, 5 chain, 5 trebles, divided by 5 chain (1st in 5 chain), 5 chain, 1 double, 3 times, 6 chain, turn.

12th row : 1 double, 5 chain, 3 times, 5 treble, divided by 1 chain (1st between trebles), 5 chain, 5 trebles, divided by 1 chain (1st in chain), 5 chain, 5 treble, divided by 1 chain (1st in chain), 6 chain, turn.

13th row : 5 treble, divided by 1 chain (1st between trebles), 5 chain, 5 treble, divided by 1 chain (1st between trebles), 5 chain, 4 trebles, divided by 1 chain, 5 chain, 1 double, 4 times, 6 chain, turn.

14th row : 1 double, 5 chain, 4 times, 2 treble, divided by 1 chain (between first two and last two trebles), 5 chain, 5 treble, divided by 1 chain (1st in chain), 5 chain, 5 treble, divided by 1 chain (1st in chain), turn and repeat.

NO. 3. DESIGN FOR DARNING ON NET.

The net used for this purpose is a soft cotton net, the work may be executed with knitting cotton or with soft silk. The design is first traced on paper, the sprays being repeated at regular intervals, and alternating between those of the previous row. The net is then tacked on the paper rather closely to prevent shifting, and the pattern is worked by darning in and out of the net. A fine Berlin wool needle is the best kind to use. Darned net may be used for summer curtains, chair-backs, bed-spreads, and other purposes.

NO. 4. CLOTH PENWIPER.

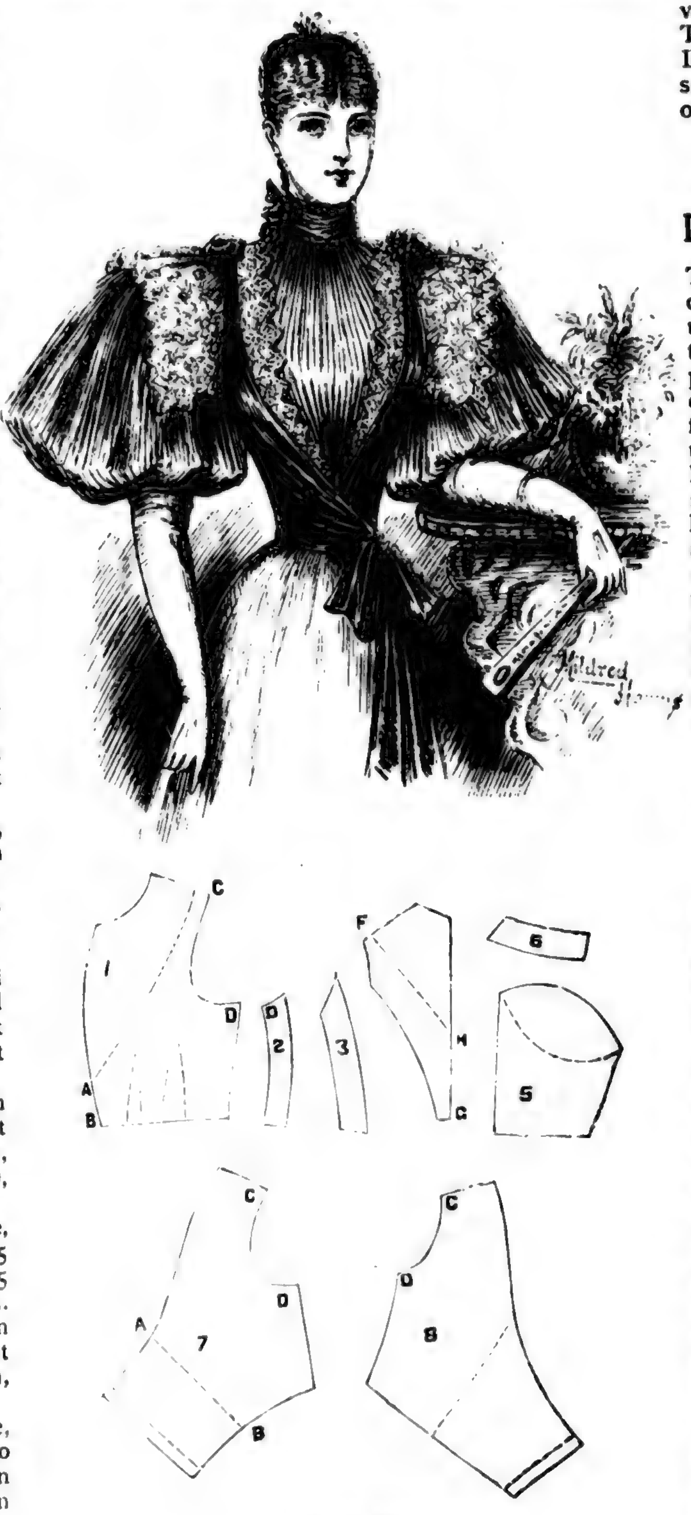
This easily made trifle for a bazaar may be fashioned out of any remnant of cloth, silk or velvet with a little embroidery, the under part being of cloth. The central ornament may be a little bronze cat or other animal, a tiny Zulu doll or any other quaint object that can be firmly secured with glue to a round of stiff cardboard extending under the embroidered top a little further than the ring in the centre.

NO. 5. DESIGN FOR TOILET COVER.

This new style of decoration for toilet covers and mats can be carried out in several ways on linen, piqué, jean, or other washing material. The star design and the border may be worked with white or coloured ingrain cotton or flax thread; the star is repeated at intervals round the toilet cover, and is worked in the corners and centres of mats, the stitches are alike on both sides. Round the edge is a light crochet lace worked with white cotton.

NO. 6. INSERTION AND EDGING IN RICHELIEU GUIPURE.

No kind of embroidery is more effective and durable for house and table linen than Richelieu guipure worked on the material with white flax thread or embroidery cotton. Either the insertion or edging may be used alone for the decoration of sideboard cloths and other articles; a band of the insertion above a broad hem has a very good effect, but for handsome cloths, or sheets, both the insertion and edging should be employed with a space of linen about half the depth of the insertion between the two.



THEATRE BODICE.

The Cut-out Paper Pattern given with this number.

NO. 7. EMBROIDERED BAND.

This is intended for working with coloured silks for ornamenting work-bags and other articles.

NO. 8. BORDER OF QUILT IN CROSS-STITCH.

The border is worked with silk or thread in two colours only, or in more if perferred, on canvas cloth or basket-woven cloth in a pretty shade of cream. The border may be repeated at intervals either across the quilt or down it lengthways, or these strips may be worked separately and joined together when finished.

DESCRIPTION OF THE COLOURED FASHION PLATE.

COSTUME of shaded blue cloth; the fronts in princess shape, open in the centre and gauged at the waist. Bell skirt at the back mounted on the gauged bodice under a draped belt of black velvet ending at the gauging in front. Robing in front of white cloth embroidered with jet, with shoulder cape and collar to correspond. Bunches of violets on either side of the cape and collar. Black straw hat lined with blue velvet and trimmed with violets and black feathers. This charming dress would look equally well in Danish blue and biscuit; in dark green with robing of suède cloth; in dark brown with fawn, and in many other combinations of sober colours.

DESCRIPTION OF THE CUT-OUT PAPER PATTERN.

THEATRE bodice in velvet and accordion-pleated chiffon. The lining of the bodice is made in the usual way of silk, and the front and back are covered to a little below the dotted line with white accordion-pleated chiffon, the sleeves of the same are mounted on a plain silk lining. The draped corselet, crossed front and back, is in ruby or blue velvet; it is gathered up on the shoulders; the right front crosses to the left side, where it is closely gathered up under a sash bow and ends. The left front ends at the dotted line AB, where it is gathered up. The back is arranged in the same way, one side crossing over the other and being fastened under the arm or brought round to the front. The draped collar and rosettes on the shoulders are of the velvet. Écru lace inside the corselet and écru lace epaulets complete the bodice. Nos. 1 to 6 of the diagram give the lining of the bodice, Nos. 7 and 8 the front and back of the corselet.

DESCRIPTION OF OUR ARTIST'S SKETCHES.

SPRING MANTLES AT PETER ROBINSON'S, OXFORD STREET.

FIG. 1. Dress of new fancy crépon. Mantle of shot green velvet lined with pink and bordered with a narrow lace ruche. Pleated epaulet revers of wide black satin ribbon ending at the waist in front in large bows and sash ends. Lace ruche and jabot in front. Velvet hat with turned up brim and trimming of black ribbon and feathers and a bunch of violets.

Fig. 2. Jacket of black velvet richly embroidered with jet; turned down collar and double revers in front. The sleeves finished off with cuffs and under sleeves of broché. Straw toque trimmed with wings and chiffon.

Fig. 3. Cape formed of alternate bands of beaded net and pinked out ruches of silk on black velvet. Velvet collar with bows front and back. Jet capote trimmed with feathers.

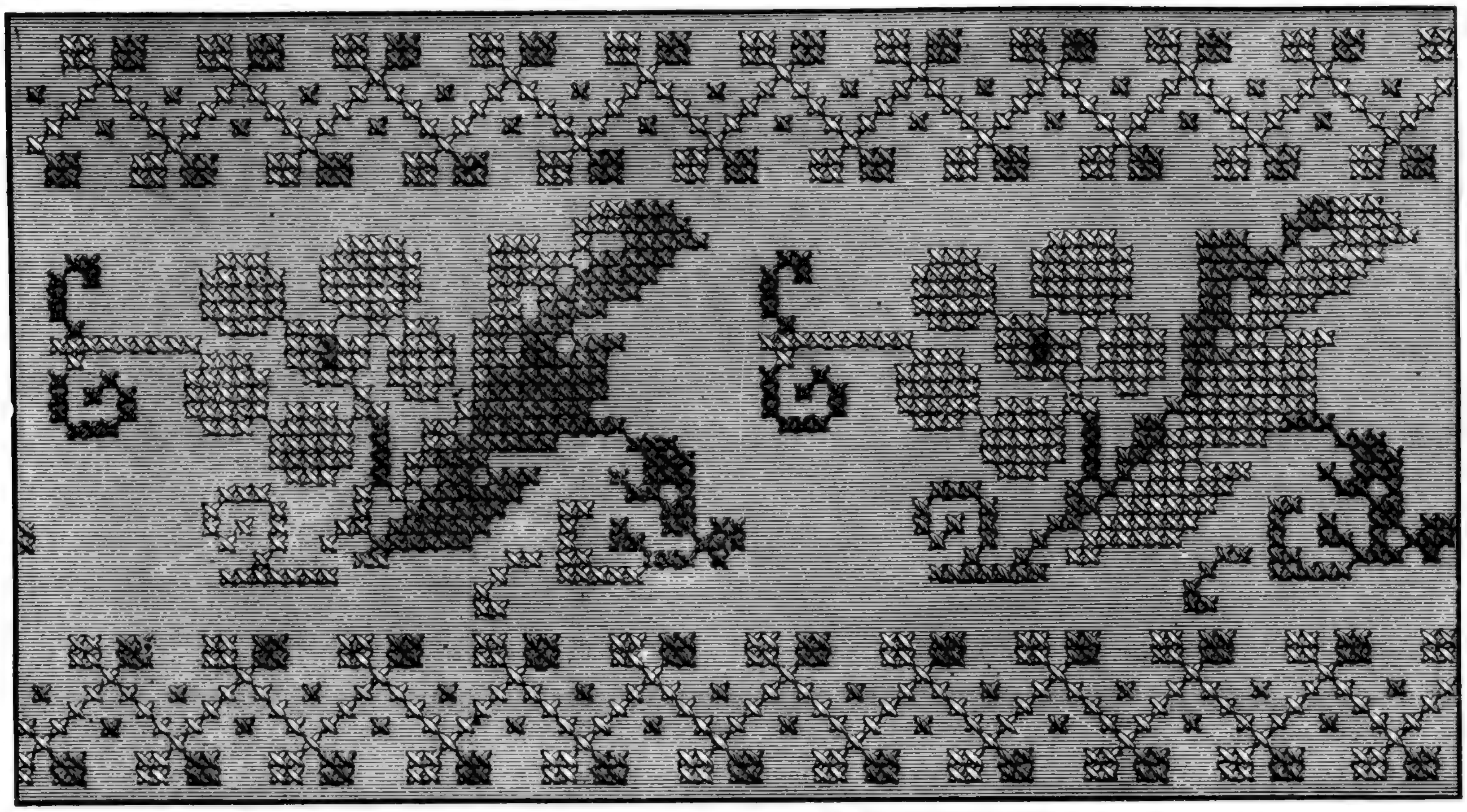
Fig. 4. Black velvet cape lined with quilted silk and embroidered with jet. Thick lace ruche at the neck and spray of flowers. Velvet toque trimmed with velvet and flowers.

Fig. 5. Dress of fancy silk and woollen material. Jacket of blue cloth with collar and revers of black silk. Cloth sleeve with pleats meeting on top of shoulder. Wide brimmed hat trimmed with ribbon and feathers.

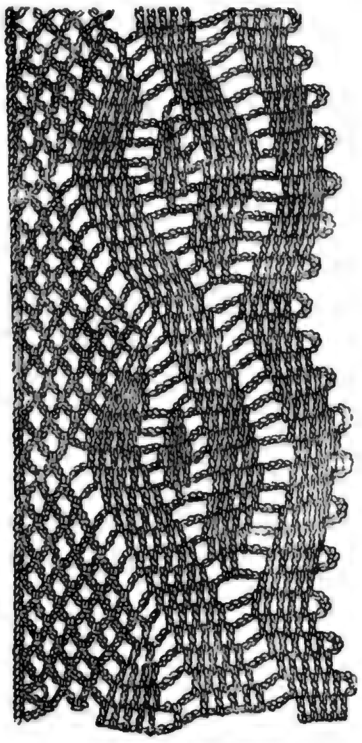
"THE BRITISH JOURNAL PHOTOGRAPHIC ALMANAC, AND PHOTOGRAPHER'S DAILY COMPANION FOR 1895" (Henry Greenwood and Co., London). This volume maintains its former reputation as a most valuable handbook of photography. The useful articles on various subjects of interest relating to the art, the lists of various photographic societies all over the world, and above all the various formulæ, make the book absolutely indispensable for all who pursue photography, either as a business or an amusement.

MANY NEEDLES are broken daily through using heavily filled Calicoes. The Hopwood Calicoes and Sheetings are quite free from lime and other minerals, and therefore softer to work, easier to wash, and wear longer than those generally sold by shopkeepers. Send post card to the Hopwood Manufacturing Co., Princess Mills, Heywood, near Manchester, for patterns, which may be kept without charge. Any length cut and carriage paid. No Agents.

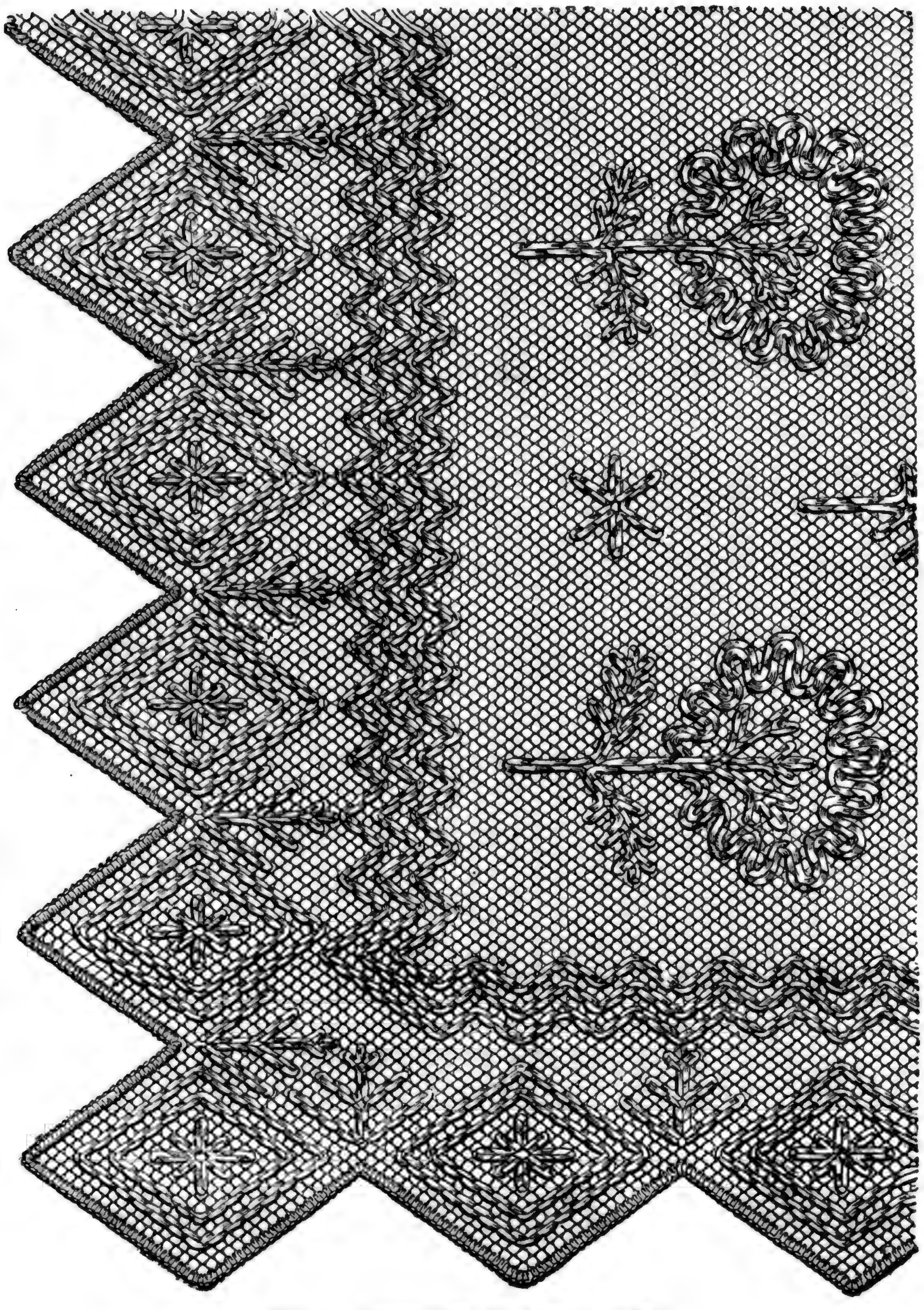
NOVELTIES IN NEEDLEWORK.



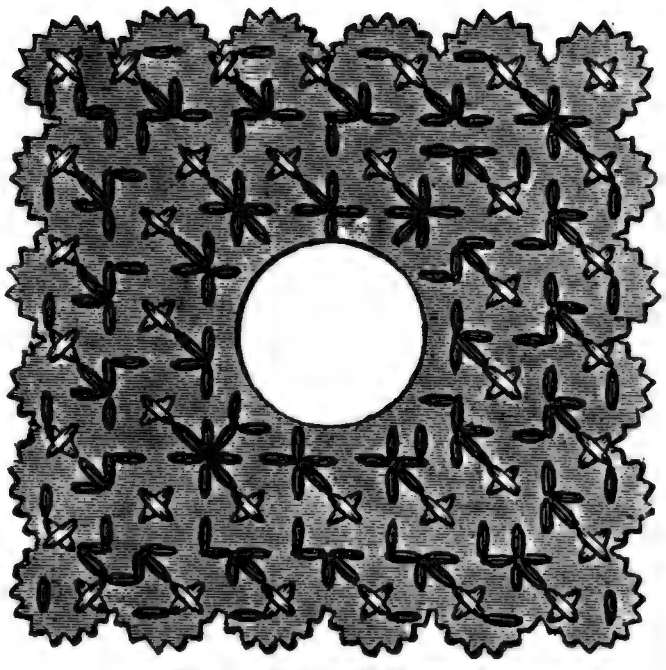
No. 1. Band in Cross-Stitch.



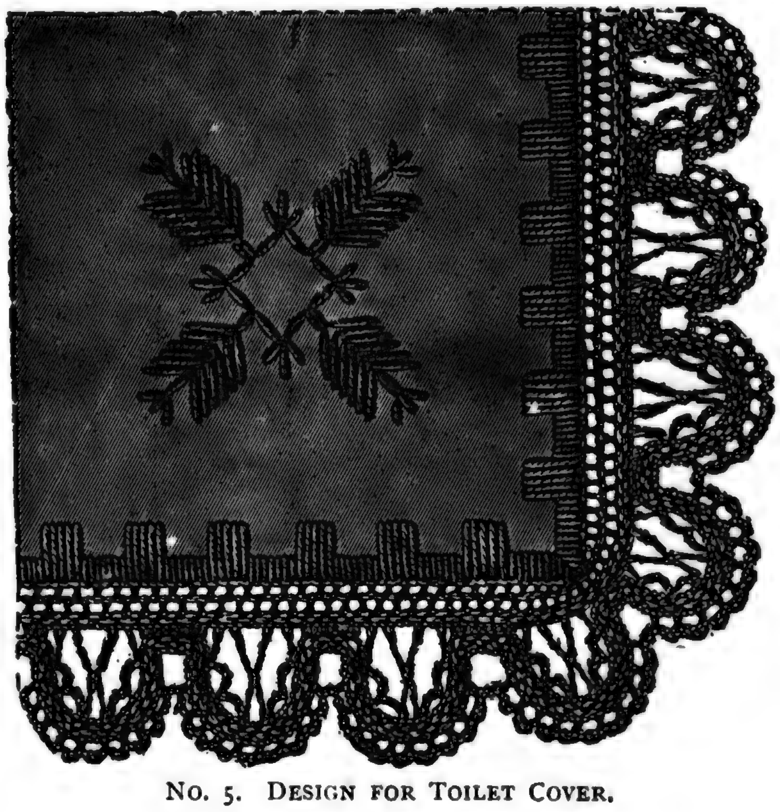
No. 2. Crochet Edging.



No. 3. Design for Darning on Net.

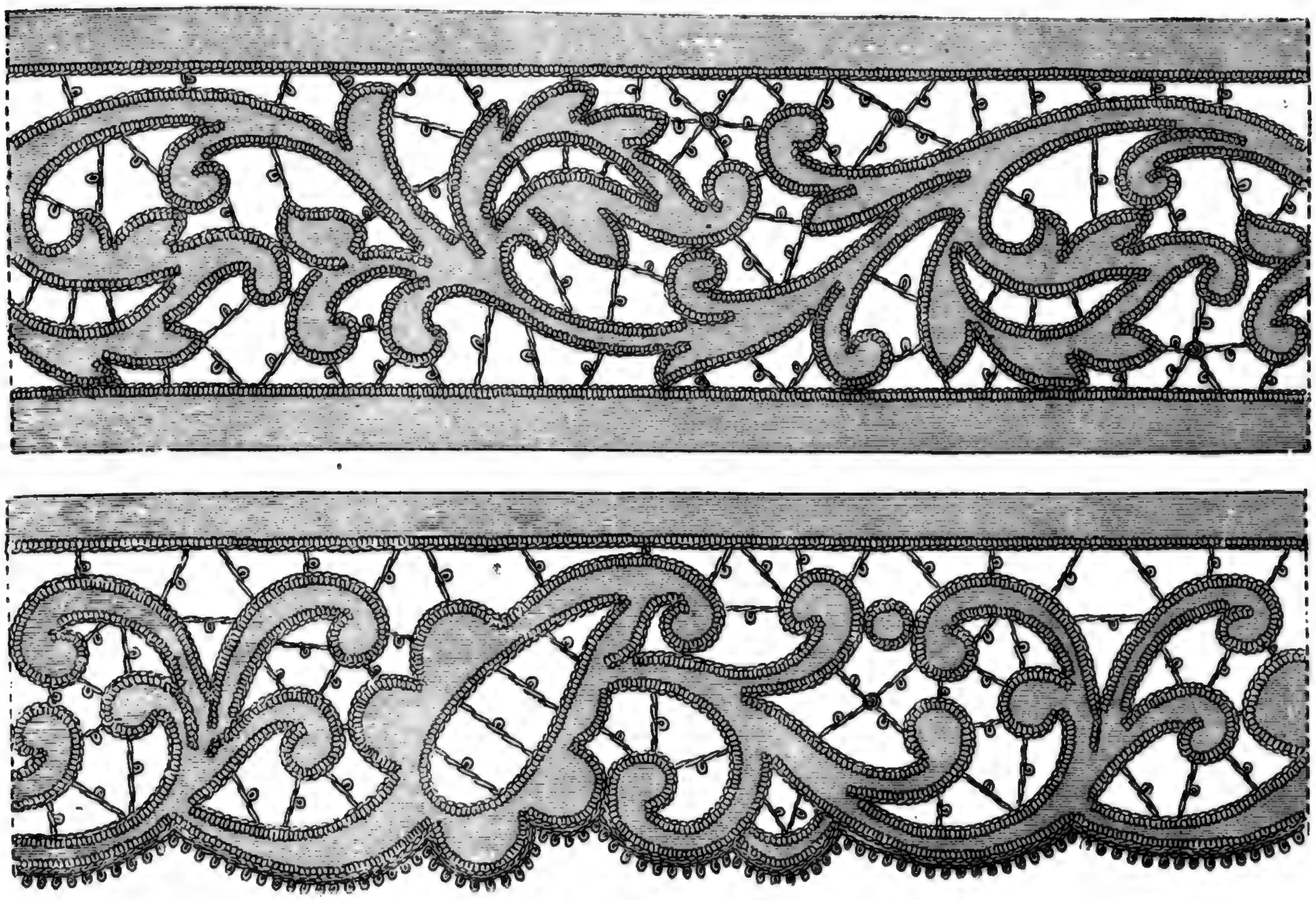


No. 4. Cloth Penwiper.

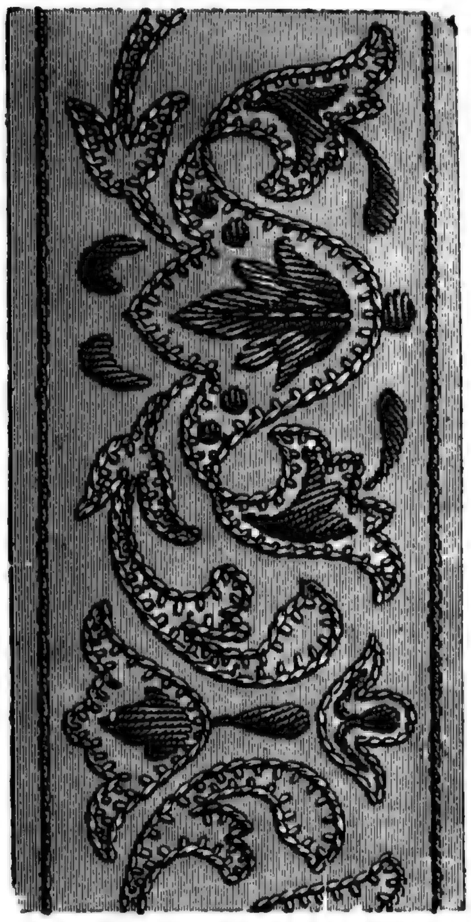


No. 5. Design for Toilet Cover.

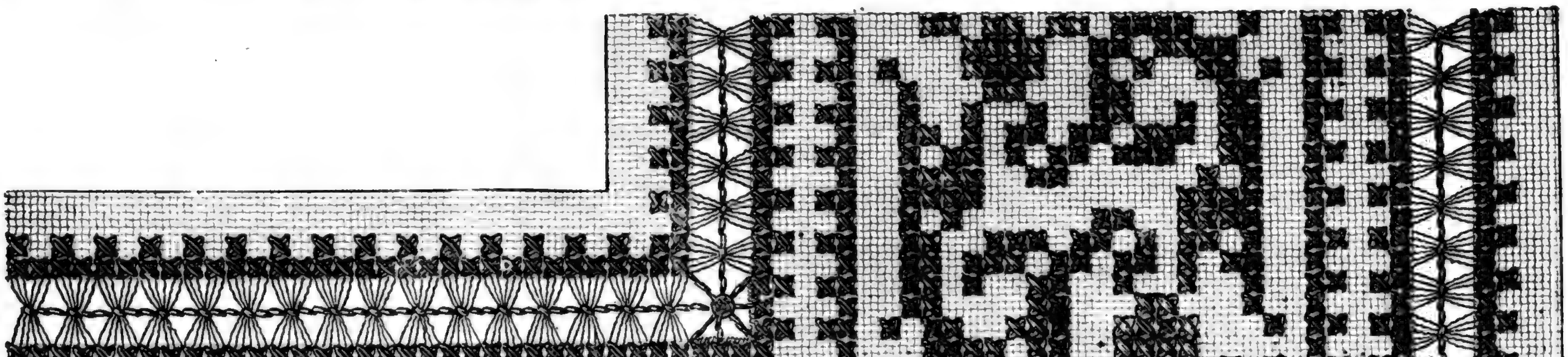
NOVELTIES IN NEEDLEWORK.



No. 6. Insertion and Edging in Richelieu Guipure.



No. 7. Embroidered Band.



No. 8. Border of Quilt in Cross-Stitch.

OUR PRIZE COMPETITION.

ALTHOUGH the number of competitors for the prize for the best embroidery on dusters is not large, the specimens of work sent are exceedingly good and in some cases highly original. The prize of one guinea is awarded to Miss Annie Rettich, Melville, Northanger Road, Streatham, S E., whose contribution, a square embroidered in a variety of suitable stitches in red, blue, and old gold soft cotton, is not only extremely well worked, but displays a better comprehension of the style of work and materials appropriate to such a background as a duster than any of the other specimens sent to us.

Very novel, useful, and original is the tea-cosy sent by Miss Williams, of Amersham, Bucks; this is a four-sided cosy with different stitches and colourings on the four sides. The colours employed are coral and navy blue, red and pink, green and pale blue, electric blue and gold. A very charming and dainty work-bag, embroidered all over the small squares with silks in five shades of art blue, five shades of terra-cotta, and two shades of gold, and Japanese gold thread dividing the squares, is sent by Mrs. Dickinson Heelis, of Ambleside. The top and lining of the bag are of pale blue pongee silk; the whole thing is very pretty and delicate, but perhaps hardly suitable for a duster; such work would be more appropriate on silk.

A quaint and original cloth is that sent by Mrs. W. H. Jackson, Salisbury; the duster is of a curious kind, a very soft dull yellow material checked in large squares by lines in terra-cotta worked over with terra-cotta flax thread; the squares are filled in with wheels and stitches worked in two shades of blue thread. Last amongst the specimens of work which we have space to notice is Miss Jessie Fife Tracy's original cloth worked in washing filoselle in dark navy blue and shades of old gold, with a large spray in the latter shades in the centre of the cloth. We are delighted to welcome Miss Tracy once more amongst our competitors in time to take part in the competitions for the cumulative prize of £15, which will be awarded to the competitor who obtains the largest number of first awards in the competitions during the next eight months.

Our competition for this month is on new lines, and the award of first place, and first chance of gaining the Cumulative Prize, will be given to the competitor who sends in the prettiest and most tasteful spring bonnet. All bonnets for competition must reach us not later than the 4th of April, and should be accompanied by the coupon provided for the competitions, and a stamped, directed label for the return of the parcel. The bonnets must, of course, be the handiwork of the ladies who send them.

This Cumulative Prize of Fifteen Guineas will be awarded in December to the competitor who gains during the next eight months the largest number of first awards in our prize competitions. In judging the bonnets which are the subject of the competition this month, and the first of these cumulative awards, the shape, novelty, taste in selection of colours, quality of the materials employed, style, and finish will be taken into account.

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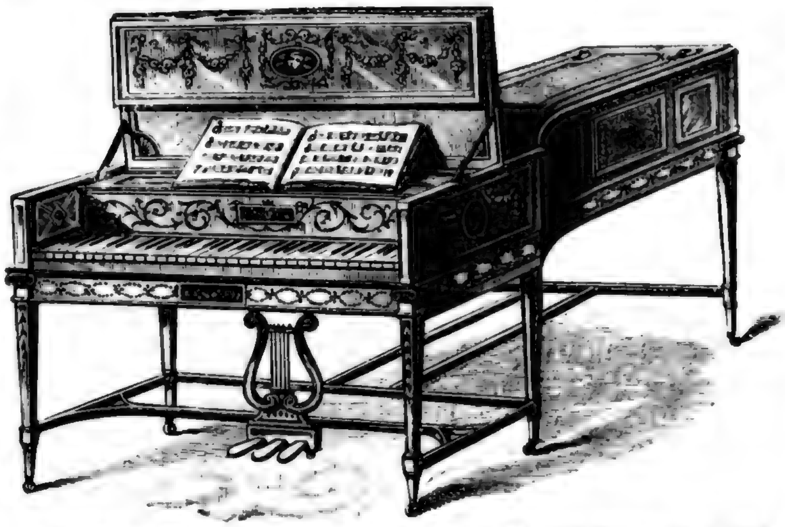
At Messrs. John Brinsmead and Sons.

A WALK through the large and admirably constructed show-rooms of this well-known English firm of piano manufacturers is calculated to inspire the visitor with great respect for the thoroughness, and the determination to turn out nothing short of the very best workmanship that have always characterized the methods of Messrs. Brinsmead and Sons. Before it gains admission to the show-room every piano is closely examined by half a dozen experts, whose aim is not to admire the good points of the instrument, but to discover the minutest flaw in its perfection; when the faults, should any exist, have been rectified at the works at Kentish Town, the piano is allowed to appear in Wigmore Street, and here again it is subjected to close criticism in case any weak point should have been overlooked. The natural result of all this care in their construction is that the instruments have a splendid reputation amongst professional musicians, and that their durability is proverbial. On a recent visit I was shown and tested a piano which, after fifteen years knocking about in a P. and O. steamer, needed only some slight repairs to make it a thoroughly good instrument that would last another fifteen or twenty years at least.

Of course, the good construction of a piano is only the beginning of the qualities one looks for in it, for it must above all have tone and elasticity of touch, still these naturally follow on good construction, and they are always forthcoming in a Brinsmead piano. The tone is invariably powerful, brilliant and well sustained, even throughout, and capable of producing every gradation of sound from the softest piano to the loudest fortissimo; the touch has that peculiar elasticity that puts the artiste at once in sympathy with his instrument; not all pianos have this peculiar responsiveness and sensitive touch, nor have any others the mechanism of the Perfect Check repeater, which is one of the many improvements introduced into their pianos by the firm. One improvement has led to another until now these pianos stand unrivalled in many matters of construction that have increased their value as brilliant and enduring instruments. Amongst these is the manner in which the sounding board is made to increase the purity and volume of the tone. The new string adjustment greatly facilitates the work of the tuner, and enables the instrument to remain in tune for an increased period of time; the patent tuning pins are a great advance in the science of pianoforte making, and are specially valuable in the pianos made for use in hot climates, and Messrs. Brinsmead and Sons have almost a monopoly of pianos for India, Australia, New Zealand and Africa. The continuous iron frame again is an immense improvement on the old system of the wooden wrest plank which still prevails in many grand pianos, while the sustaining pedal, which enables the pianiste to prolong the sound of one or more notes, like an organ, opens up possibilities of effects that are quite unattainable without it.



Pianoforte, Manufactured for the Duchess of York by Messrs. John Brinsmead and Sons.

It is, of course, unnecessary to say that the pianos are of all sizes and descriptions, from the Orchestral Concert Grand, a magnificent instrument, the Horizontal and Boudoir Grands, of smaller dimensions, to upright pianos, of which there are many kinds. The three L style amongst these is a particularly good and artistic model, the fronts of these pianos being decorated with designs in inlaid wood most beautifully executed. An upright iron grand, with an improved desk front obviating the necessity for opening the top, is a very fine instrument, but the new Artistic Model at forty-five guineas is a really marvellous model; the touch and tone are admirable, and the durability of the piano is on a par with its many other good qualities.

Messrs. Brinsmead's pianos, so brilliant to play upon, are also unrivalled as accompaniments to the voice, and have the sustained singing quality of tone that suits the voice so admirably. Perfection, we are told, is unattainable, but certainly the pianos of this firm, with their splendid construction, their fine tone, sensitive touch, and artistic appearance, go a long way towards it.

The charming piano illustrated is one that was manufactured by Messrs. Brinsmead and Sons for the Duchess of York, and presented to her a week before her marriage. It is in the style of an old harpsichord, elaborately ornamented with inlays in graceful designs.

New Books.

A CAPITAL little book, which should be possessed by all ladies—for what woman is quite free from the possible claims of sick and ailing relatives?—is How to Nurse in our Homes, by A. M. Alexander. Valuable hints as to the washing and dressing of wounds and sores is by no means the least useful part of this thoroughly useful little volume. (Wells Gardner, Darton, and Company, 3, Paternoster Buildings, E.C.)

Thomas Dutton, M.D., has issued another of his practical, comprehensive books, The Rearing and Feeding of Children, a practical Mother's Guide. It is acknowledged on all hands nowadays that a child's future may be made or marred by diet in infancy, but it is not everybody who knows what diet should be administered and how it should be done. The chapters on Clothing, Attention to the Body, and Slight Ailments are full of the most valuable information. The book should be in the hands of every young mother. (Henry Kingston, 82, High Holborn, and Hirschfeld Bros., Bream's Buildings, Fetter Lane)

Pen Pictures and How to Draw Them should appeal to a wide public in these days of "black and white" illustrations, which are so eagerly demanded and are so capitally paid. The author is Eric Meade, who has published Scene Paintings for Amateurs, etc. Mr. Meade attacks the subject with a view to "process"—the cheap modern methods which have superseded wood engraving. The book is well illustrated with examples and explanatory drawings. This useful little volume costs *2s. 6d.* It is published by Upcott Gill, 170, Strand, W.C.

The author of Manners and Rules of Good Society has issued two new works which complete it and each other. The Duties of Servants instructs the mistress as well as the servants in the special work of each servant or in their general care and management. Waiting at Table naturally only concerns those domestics whose duties lie in that direction, the most important duties which a servant is called upon to do, because the work is done in public, and the public (in the form of guests) note every lapse and failure before it can be corrected. These two books would make a useful present to a young wife, or to a young girl about to become a bride. They are published by F. Warne and Co., Chandos House, Bedford Street, Strand.

"Vignettes," by G. E. Hodgson (T. Fisher Unwin, London). These sketches, although pretty and fanciful, are rather unsatisfactory and shadowy. Rightly are they styled "Vignettes," for they contain no perfect story, but merely an idea, striking it may be, but which fades away without ever developing into anything more. Of the subjects, some are supernatural, and treated with considerable imagination, while most of the rest are political stories in which the writer describes with humour various types ofthe working-man interested in politics.

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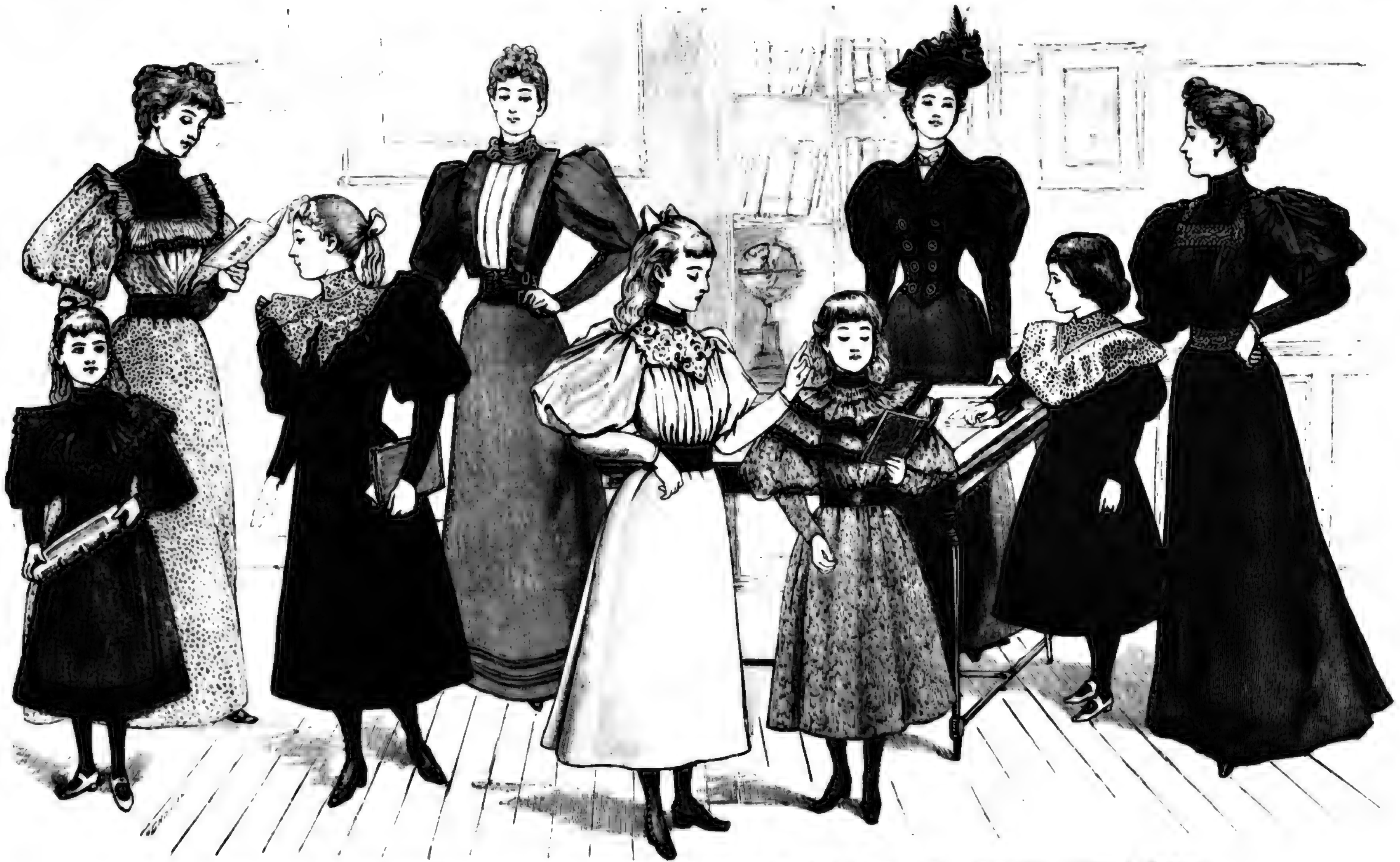
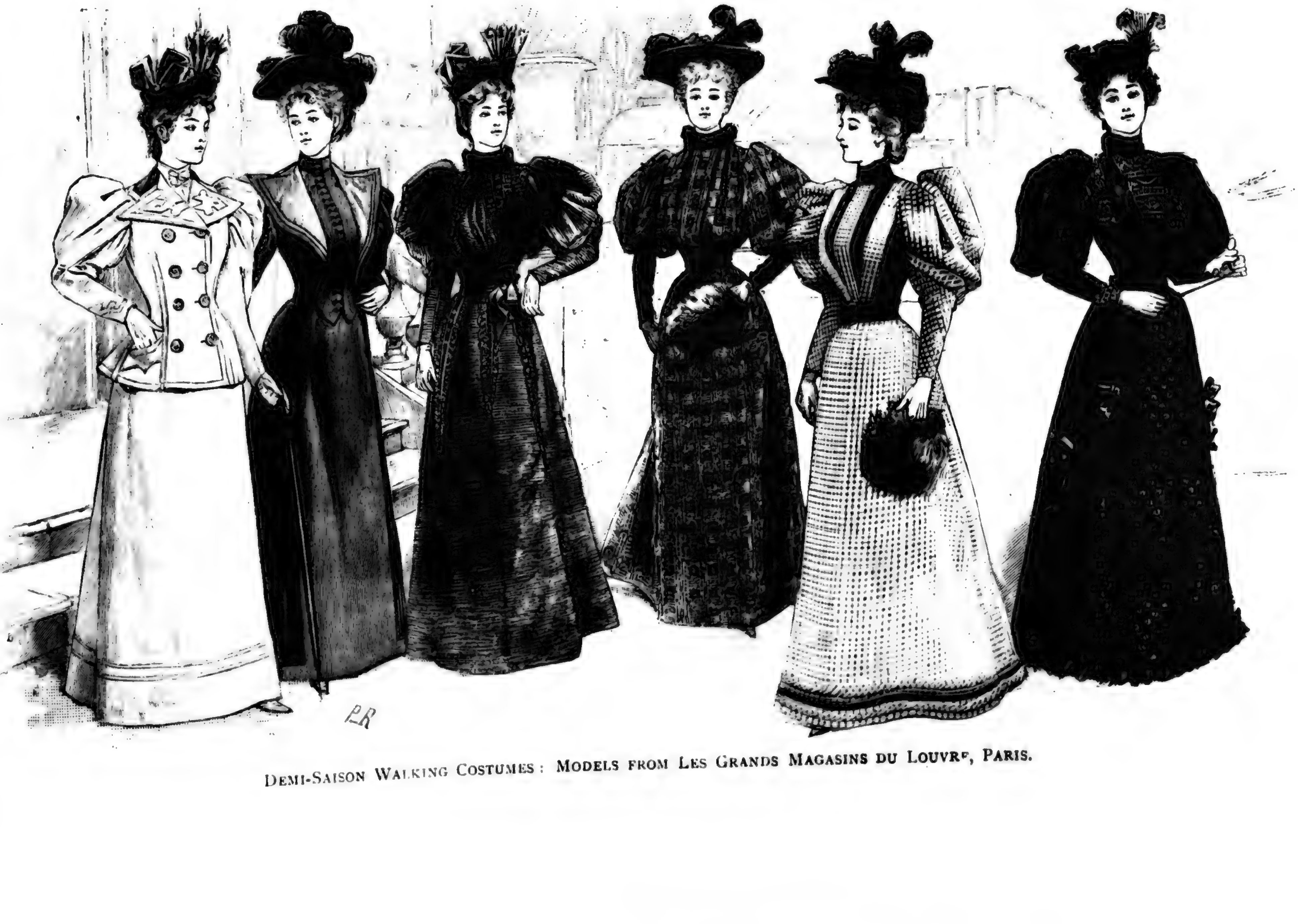
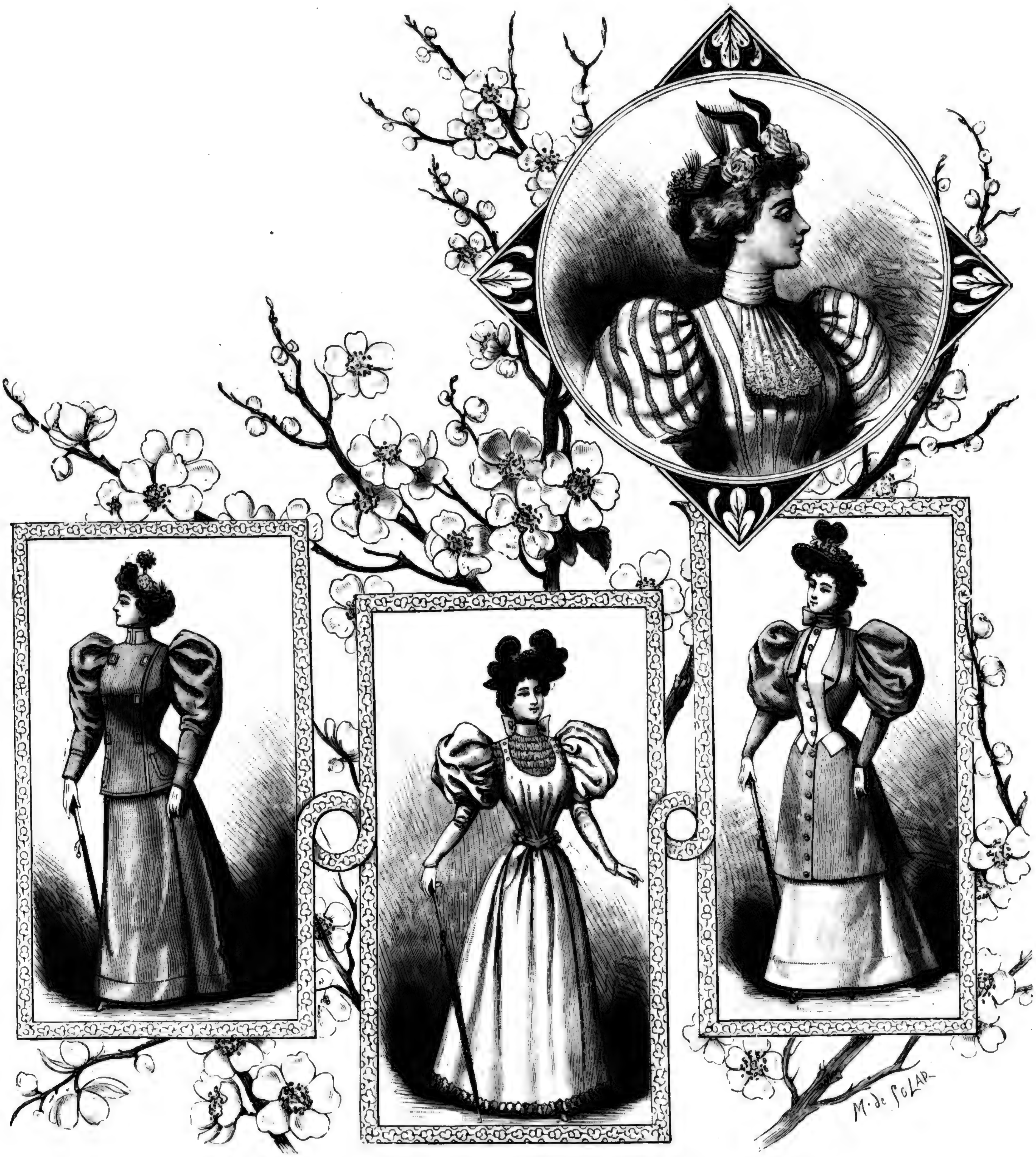
Novelties at Les Grands Magasins du Louvre, Paris.



COSTUMES FOR CHILDREN AND YOUNG GIRLS: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.



DEMI-SAISON WALKING COSTUMES: MODELS FROM LES GRANDS MAGASINS DU LOUVRE, PARIS.



SOME FRENCH COSTUMES FOR THE SPRING.

Fig. 1. Costume of pale fawn cloth striped with braid; muslin collar and lace jabot. Straw toque trimmed with black wings and pink roses in front, and a bunch of violets at the back.

Fig. 2. Skirt and double-breasted jacket of English tweed; the jacket ornamented with stitched bands and large square buttons. Straw toque trimmed with velvet and flowers.

Fig. 3. Pinafore dress of grey crépon cut in a low rounded shape on the chest and back and under the arms over a gauged yoke of shrimp pink silk. Silver buttons on the narrow shoulder-straps. Sleeves of the grey, and silk collar to match. The fulness drawn in at the waist by a grey band with rosettes on each side. Black hat trimmed with black feathers.

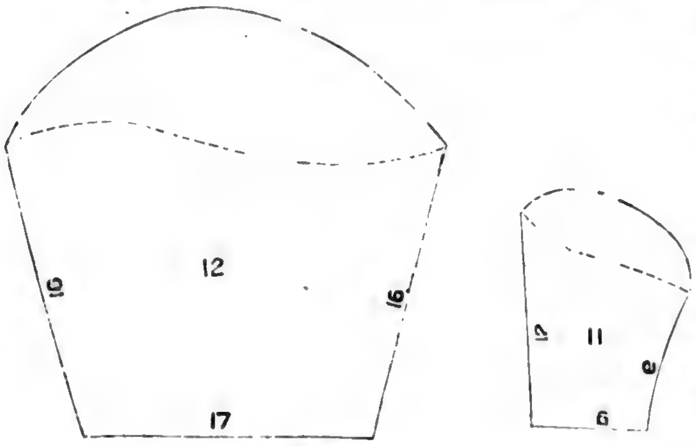
Fig. 4. Skirt of pale green cloth with overskirt in dark green buttoned down the centre. The jacket and sleeves are of the dark green, the waistcoat and basques of light green cloth. Black straw hat trimmed with black feathers and a wreath of cowslips and violets.

For Prices of Paper Models and Flat Patterns see Page 28.

Our • Lesson • in • Dressmaking • No. 103

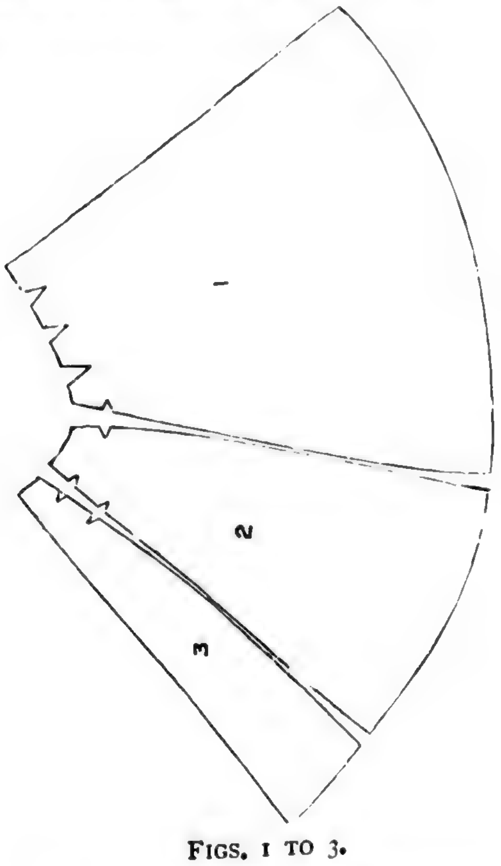
THE skirt, of which the illustration (fig. 14) and diagram (figs. 1-3) are here given, is the prettiest skirt which has appeared for many a long day. It is full—but not inconveniently so; it has *godet* pleats - but these are confined to the back, where they are decidedly ornamental; there is a pleat at the sides, but this is moderate, and brings the skirt within the domain of the "last thing."

The skirt is suitable for an indoor or outdoor dress, for day or evening wear. Our model is made of dahlia face cloth, and is intended for a dinner dress.



FIGS. 11 AND 12.

The skirt consists of four breadths—a front, two side breadths and a back. The skirt fits the waist but for the two godet pleats at the back, but the lower edge measures nearly 5 yards.



FIGS. 1 TO 3.

The front breadth, fig. 3—cut double, the material being doubled on the straight down the front line of the pattern or diagram—measures 26 inches at the lower edge. It can therefore be cut from a half breadth of 54-inch cloth. The upper edge measures 6 inches for a 22-inch waist. The side breadth, fig. 2, measures 3½ inches at the top and 25½ inches at the lower edge. The straight of the material runs down the centre of the breadth, the side towards the front being lightly gored, the side joining the back being more sharply on the bias. The back breadth, fig. 1, is cut double, the material being seamed on the straight down the centre of the back. Where this breadth joins the side, fig. 2, it is very sharply gored. The lower edge of half the back breadth (see the diagram fig. 3) measures 50 inches. The upper edge measures 15 inches, which have to be pleated up into a space of 5 inches, the 6⅓ inches of half the front and the side being eased into 6 inches of ribbon. As it is desirable to have as little thickness as possible at the waist line, the inside parts of the *godet* pleats are cut away.

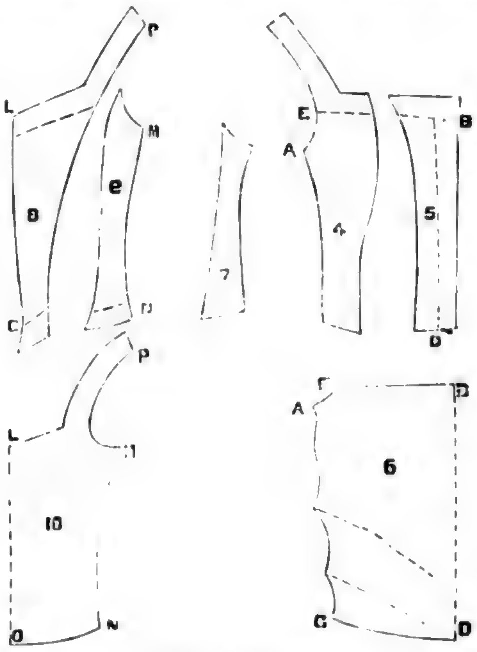
The skirt should be lined with domet, especially at the back, as the pleats should assume a rounded form. They should be kept in place at the back by elastic.

Unless a train be required, the front, if anything, should be longer than the back, because the *godet* pleats are so heavy that they fall a good deal.

However, if the skirt be worn with a basqueless bodice, like that at fig. 3, it is necessary to button the skirt to the bodice, to prevent its slipping; then the back must be at least 1 inch longer than the front.

The edge of the skirt should have a stiff lining, to keep the skirt well out and give it firmness. A full "sloppy" skirt is as uncomfortable as it is ugly. This band of stiff lining should measure at least 12 inches.

A charming dinner bodice, to accompany this skirt, is given at fig. 13. It is of face cloth, like the skirt, trimmed with tinsel embroidery on velvet. It is a very becoming and novel bodice, and is not difficult to make, with a good pattern and due explanations.



FIGS. 4. TO 10.

Figs. 4, 5, 7, 8, 9, give the lining of this low-necked bodice, which is straight across the front and is cut in a point at the back. Figs. 4 and 5 give the lining of the front—in two pieces, because the breast seam rises to the top. On this seamed front is arranged the front of cloth, fig. 6, of which the line *e b* is laid on the dotted line of the lining—to be covered with an embroidered band. The points *c a* of lining and cloth coincide. The point *c* rests on the dotted line of the lining, to be covered with the belt of embroidery, the extra length of the cloth being arranged in two pleats on the lining *a c*, the direction of the pleats being indicated by the dotted lines on fig. 6. The point *d* of fig. 6 is drawn over the belt, and is held by a button (see figs. 5 and 13).

The side piece, fig. 7, is covered with material as it is. The side piece, fig. 9 (lining), is sewn to the lining of the back, fig. 8. These two are covered with the cloth back, fig. 10, which is cut in a single piece of material, folded at the dotted line *l o* of No. 10. The cloth covers the lining as far as the dotted lines at neck and waist, where embroidery covers the juncture.

The shoulder-straps are entirely covered by the puff sleeve. Fig 11 gives the upper half of the lining, with the under sleeve wheelmarked upon it. Fig. 12 is the cloth sleeve, 26 inches in its widest part, and 25 inches long at its longest part. This sleeve is very voluminous, but is artistic and becoming.

A plastron of embroidery decorates the front of the bodice, which fastens under the left arm. The edge of the plastron (in one with the neck band) is indicated on the lining, fig. 5, by a dotted line.

With such a lining as figs. 4, 5, 7, 8, 9, it would be perfectly easy to make any of the new full blouse corsages of light material. Some very pretty evening bodices are made with full, open blouse fronts, showing a fitted waistcoat or plastron below. Made of delicate crépon and embroidered satin, some striking combinations are possible. The skirt, figs. 1 to 3, is well adapted for the new crépons.

For a bridesmaid's dress, the skirt could be of crépon, quite untrimmed, the crépon being in a soft faded pink with green broken lines in mohair upon it. The bodice—a full blouse front of crépon, low necked, is laid on a seamless bodice of green velvet, ornamented with a jabot of cream lace. A cream lace epaulet covers a draped puff, which is open to show a coat sleeve of velvet below. With this, one of the new flat French hats could be worn in green straw, trimmed with green velvet, cream lace and pink roses.

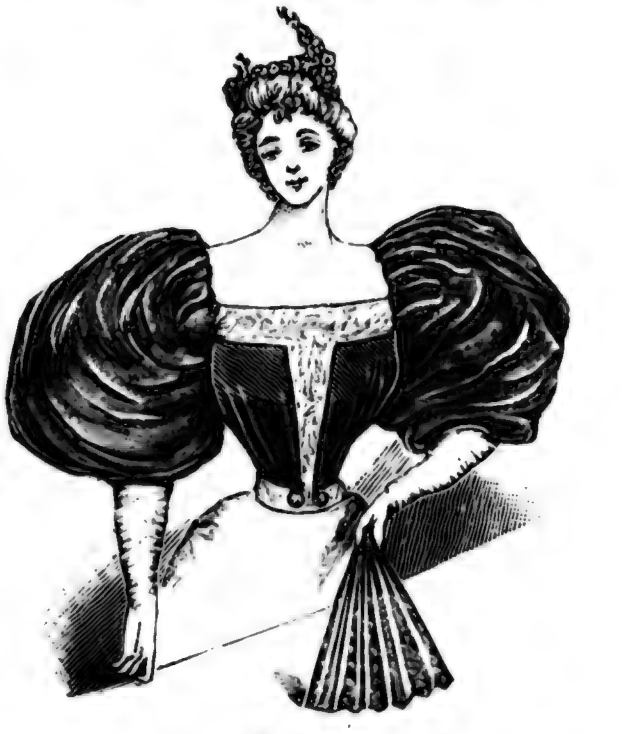


FIG. 13.

To trim this shape of skirt some of the new floral *garnitures* are the most effective. Sprays of orchids on mauve or orange satin, roses on pale green, yellow tulips and fern leaves on white silk—there is no end to the beautiful colour combinations possible. The rare and beautiful shades of orchids make them specially suitable to trim shot moires and satins. The ugly custom of colouring flowers in an unnatural way—such as green roses and carnations and black velvet tulips—does not advance in favour, and is not much used this year.

If this skirt be trimmed at the edge, the trimming should be left off at the *godet* pleats. A wide lace flounce headed by a wreath of flowers could be added for ball dress, but the skirt is more graceful untrimmed. A horizontal trimming at the edge tends to shorten the skirt, and therefore the wearer; while, unfortunately, the new skirts have already a tendency to make women look shorter and broader than they are. It is an odd fact that *couturières*, while widening skirts, are trying to counteract their shortening tendency by stripes of passementerie, sprays of flowers—any vertical lines of trimming which will lend height.

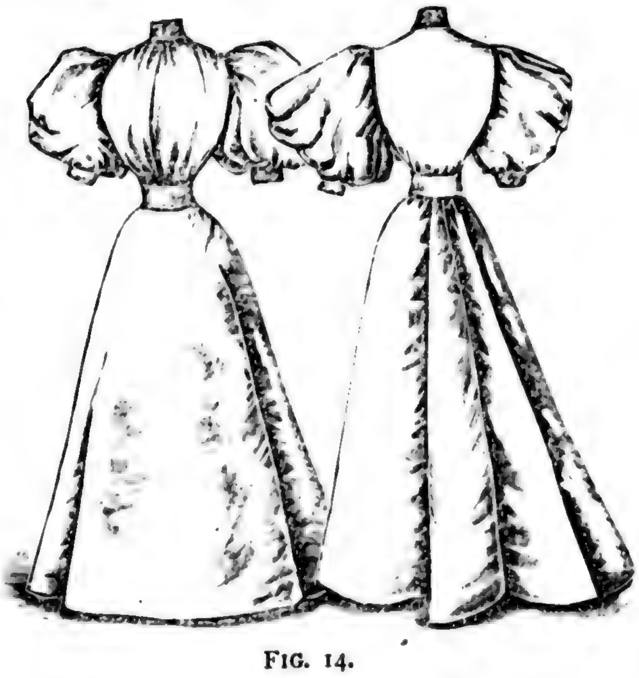


FIG. 14.

A great many ladies, who dislike bodices without basques, can add to most of the round-waisted corsages fluted basques of the bodice material, of lace, or of velvet or any fabric used as trimming. It is so usual now to see basques of a different texture to the bodice, that the addition of a basque is a perfectly easy matter.

BYWAYS OF FASHION.

MANY pleasant surprises await those who from the stress of circumstances are unable to follow the high road of fashion and have to saunter along its bypaths, culling a notion here, a suggestion there, and turning things over and over in their minds, until from all the available shreds and remnants of other garments something entirely new and striking is at length evolved. There is much more enjoyment, and infinitely more scope for ingenuity and intelligence, in the devising of one renovated dress than in the making of three new ones, and there is heartfelt joy, when the dress allowance is limited, in the knowledge that strict economy and the best and newest styles are not incompatible.

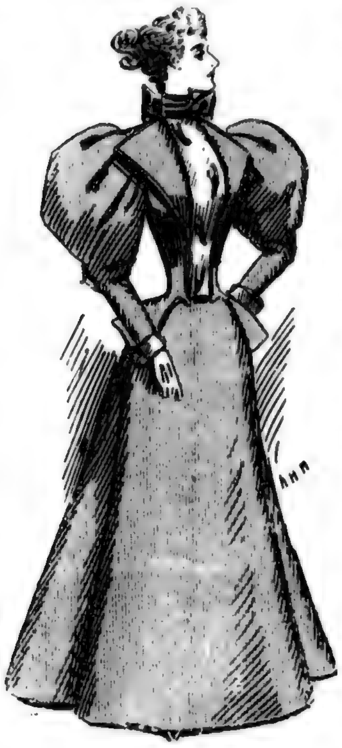


FIG. 1.

Take, for instance, the first model on this page, fig. 1; here is a dress that can be made of any plain or fancy tweed or suiting, but which will be most stylish in grey covert coating; the costume consists of a skirt in the regulation width, five yards round, and a well-cut coat open in front and with a moderately full basque and plain revers. The great novelty is the utilization of a piece of ermine for the waistcoat, with narrow bands of the fur on the sleeves to correspond with it. Any short-haired fur, even tiger skin, may be used for the waistcoat, and the fashion of fur waistcoats will not only outlast this season, but will most probably make a re-appearance next winter. The draped collar may be of velvet or satin recalling in tone the colour of the fur, but harmonizing with the dress material.

For useful house dresses figs. 2 and 7 give some good suggestions; almost any woollen material, serge, diagonal, light tweed, or cloth, may be made up like fig. 2, with silk in a corresponding shade for the accordion-pleated bishop sleeves. The front part of the bodice overhangs at the waist, but the sides are plain, as is the seamless back. On either side of the front is a bretelle bordered on each side with narrow fur, and fur trims the broad band down the front of the sleeve, the collar and the edge of the skirt. A black satin pleating for the sleeves would look extremely well with green or any of the new shades of blue, and jet galon would be a permissible substitute for the fur.

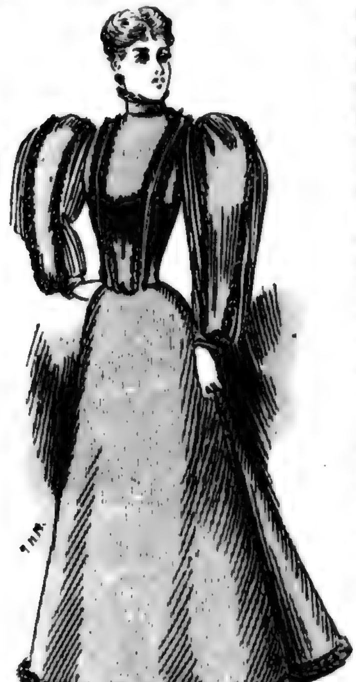


FIG. 2.

Fig. 7 is frankly made of two materials, a short length of woollen for the skirt and a short length of striped silk for the blouse. In black and white for half-mourning the dress is charming; the skirt of silk or crépon, the blouse of black and white striped silk or satin, with black collar and belt and paste or cut steel buttons down the centre of the box-pleat in front.

An Empire dress for a young and slender figure is depicted at fig. 3; the gown and its huge sleeves may be carried out in silk, satin, velvet, or its modest imitator, velveteen, in black or in any colour; even crépon might be employed with advantage; the yoke, cut half low at the neck, is of white satin embroidered with jet, the sash of white ribbon, only this whiteness is not obligatory, for with a black gown the yoke and sash may be yellow, red, pink, mauve, light blue, or pale green. A pink yoke and sash would be pretty with the dress in fawn, grey, or violet, while pale blue is also admissible with fawn or violet and with a rich full shade of green.

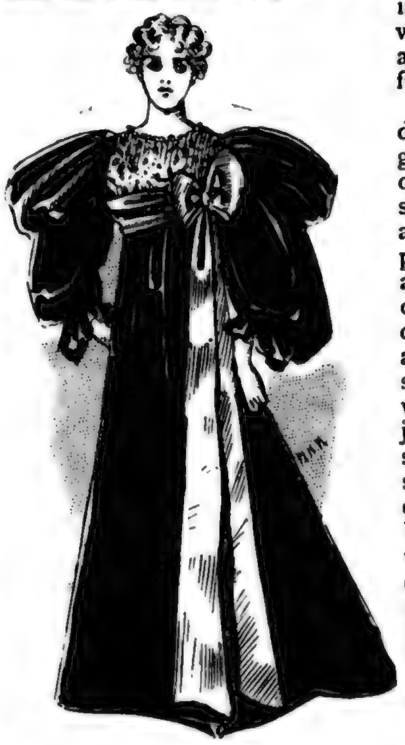


FIG. 3.

Fig. 5 is a dainty dinner or theatre gown constructed out of an old pink silk dress with the addition of a little pink chiffon for the accordion-pleated chemisette, and a corselet, epaulets, and band for the skirt of cream lace worked up with jet beads. The sleeves are of the silk, but may be of chiffon; the bows on either side with their long ends are worthy of careful attention; I have seen this idea carried out, with a difference, in deep orange ribbon on a black dress with great success. From the bow a bretelle consisting of a close row of loops of ribbon was carried over the shoulder of the low square cut bodice, serving as a heading to a short sleeve of tawnyorange velvet lined with black, open on the top of the arm and draped in a cunning fashion to show both materials.

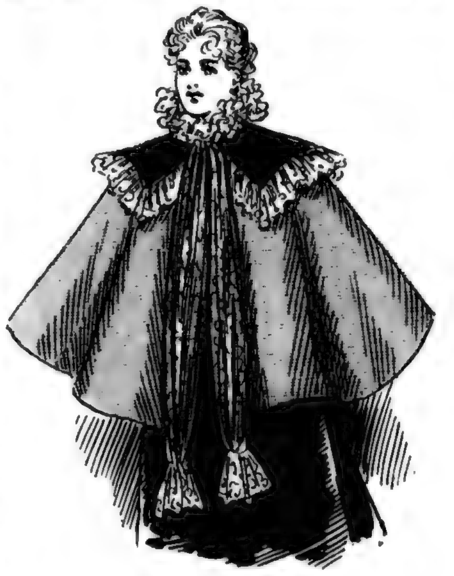


FIG. 4.

The cheap little theatre cloak, fig. 4, as originally made, is of heliotrope cloth with collar of black satin or velvet trimmed with cream lace, a cream lace ruche at the neck and long ends of cream net with lace tassels. Supposing, however, that silk, broché, or cloth in some other shade, say grey, is available, the cloak might be lined with apricot or peach blossom silk, the black satin or velvet collar lined with the same and bordered, *inside*, with a pinked out accordion-pleated frill of the silk just showing beyond the edge, and then the ruche and cravat ends could be of chiffon to match the lining.

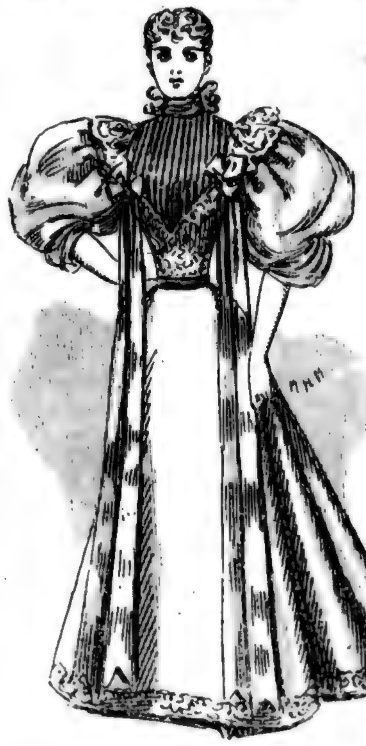


FIG. 5.

A good use for spare lengths of black moiré ribbon is shown at fig. 6; the dress may be either black or coloured, the lace revers cream or black, but cream lace used in this way on a demi-toilette dress is very becoming. The ribbon is employed for the braces, belt, and long ends falling to the hem of the skirt and tied in bows which must be secured to the dress.

Straps and bows of ribbon arranged in this way form a pretty trimming on the skirts of ball dresses, and overhanging bodices are quite the rage for evening dresses.

The front of the full overhanging blouse, such as that illustrated at fig. 7, is ornamented in many ways; a wide stripe of ivory lace insertion on either side of the centre box-pleat is very pretty, but the jewelled studs and ornaments are even prettier, and, although real stones are not always used for them, considerably more costly. The latest idea is a set of three buttons, in paste, or else in old silver or enamel. A set of three studs connected by tiny gold chains is another novelty; neither studs nor buttons must be heavy, or they will drag down the box-pleat they adorn.

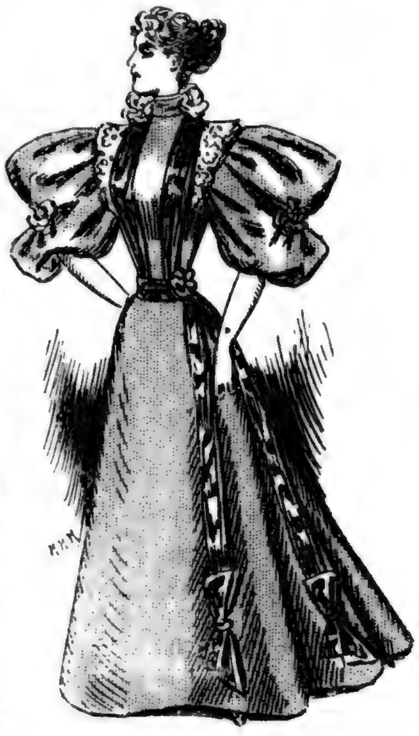


FIG. 6.

The Eton coat has taken on a new lease of life, and for the spring it will be seen in velvet, in place of fur, as an outdoor garment, combined with paste or steel buttons and a lace cravat. A bodice that shows signs of wear can be successfully renovated by taking out the sleeves and wearing over it an Eton jacket of velvet.

The advent of the wide skirt has not troubled the souls of the tailors, for the tailor-built skirt retains its distinctive style of simplicity and moderation. The seams of all the best coats and skirts are strapped, but the sleeves are only half the size of the fashionable "balloon," and the skirt measures only four and a half to five yards round. Skirts are no longer gathered into the waistband at the back, but box-pleated. Two pleats, narrow at the top and widening as they descend, are the favourite style. The standing-out pleat, which is wadded to project from below the belt, should only be adopted by the long-waisted, as it gives a humpy appearance to those not favoured by nature or art in this respect.

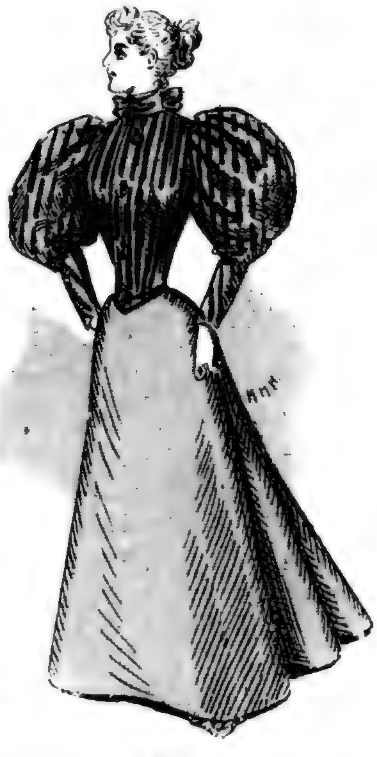


FIG 7.

Organ pleats have crept from the back to the sides and front of some of the new skirts, and the necessary stiffening to ensure the correct "setting out" adds in no small measure to the weight. The weight of a very heavy skirt can be shifted from the waist to the shoulders by the simple expedient of braces, but of course these are only practicable when the bodice fastens over the skirt.

Among the devices for keeping the godets in their proper outstanding position are wadding, crinoline, and thick cords. It would certainly seem that fashion's weathervane is veering in the direction of the crinoline. Yet the Anti-Crinoline League makes no sign.

The decadence of the jacket which marked 1894 seems likely to continue until the finger of Fashion points towards tight sleeves. For visiting, the jacket has long been discarded in favour of the ornate velvet cape, which, indeed, with its cloth relatives, is the only possible wear over velvet balloon or satin bishop sleeves.

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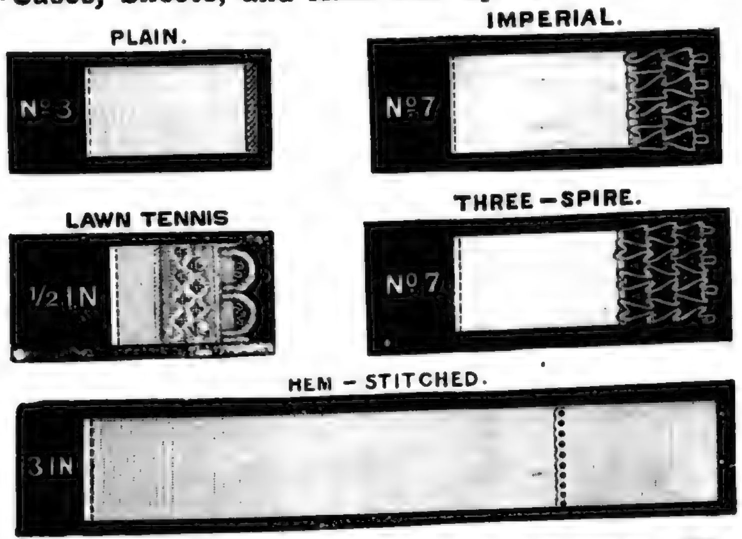

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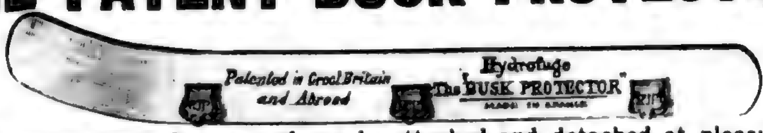
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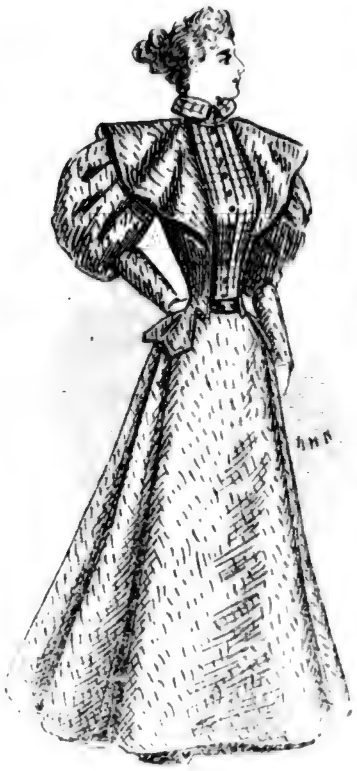

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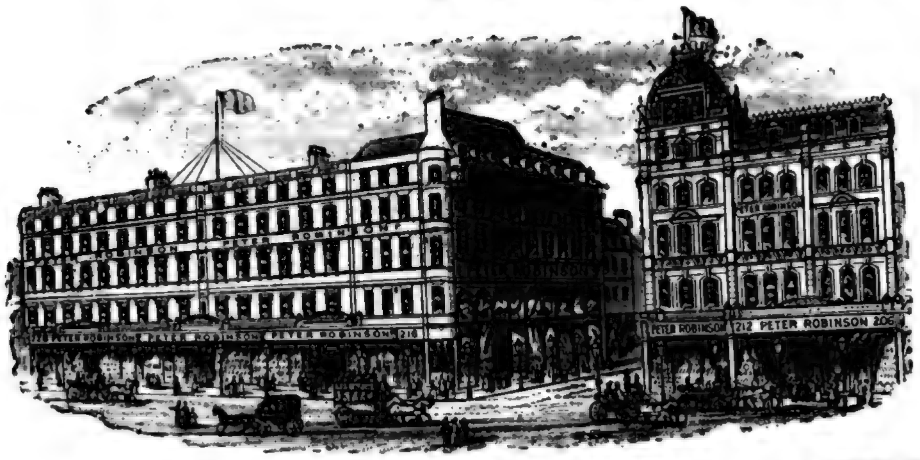

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M.D., 11, Armadale Road, Walham Green, S.W.
Madam Buridant, 180, Brompton Road, S.W.
Miss Hayward, 4, Hindon Street, Victoria Station.
Madame Hamilton, 11c, Kingwood Road, Fulham.
Miss Mongar, 38, Queen's Road, Norland Square, Notting Hill.
Miss Russell, 31, Portland Road, Holloway Park, W.
Miss Francis, 22, Canterbury Terrace, Maida Vale.
Miss Baker, 23, Epirus Road, North End Road, Fulham.
Mrs. Smith, 28, Lunerstone Street, Fulham Road.
Miss Diggle, 26, Mall Chambers, Kensington.
Miss Agnes Norman, 2, Pownall Road, Fulham, S.W.

E.

Miss Howard, Seymour House, Portland, Lower Clapton.
B.P., 7, Tredegar Road, Bow.
Miss Rose Revelle (children's dressmaker only), 102, Warwick Road, Romford Road, Upton, E.
Mrs. Morris, 29, Pembury Grove, Clarence Road, Hackney.

Country.

Mrs. F. Wood, 77, Park Street, Horsham, Sussex.
Miss Berry, Knarsbroe, Thorpes Road, Kingston-on-Thames.

Ladies who will go out by the day to make or mend children's clothing :—

Mrs. Edward Trodd, 84, Walton Street, Brompton Road, S.W.
Mrs. de Belin, 39, Kingsdown Road, Holloway Road, N.

Ladies' Fancy Work finished and made up. Knitting and Crotchet articles made to order :—

Miss Brooks, 18, Beulah, Road, Tunbridge Wells.
Miss Von Brann (Macramé Lace and Underclothing), 18, Beulah Road Tunbridge Wells, Kent.
Miss Mongar, 40, Frithville Gardens, Uxbridge Road, W.

Dressmakers who will make up Ladies' own materials :—

N.

Mrs. and the Misses Ward, 66, Colebrook Row, Islington.
Miss L. Andrews, 7, Kelvin Road, Highbury Park.
Miss Nicklinson, 7, Wellington Street, Upper Street, Islington.
Miss Hays, 19, Achilles Road, West Hampstead.
Miss Stroud, 7, Aberdeen Place, Maida Hill, N.W.
Miss Gurney, 88, Calabra Road, Highbury.
Miss E. G. Farmer, 98, Finsbury Park Road, N.
Madame Adelaide, *née* Groom, 71, Liverpool Road, Islington, N.
Miss Tye, 36, Florence Street, Upper Street, Islington.
Miss Snook, 87, Hemingford Road, Barnsbury.
Madam Ashley, 494, Holloway Road.
Miss de Belin, 39, Kinsdown Road, Holloway Road.
Mrs. C. C. Girling, 114, Milton Road, Stoke Newington, N.

S.

Mrs. Wallace, 24, Oakley Street, Waterloo Road.
Madame W. Wood, 2, Guildford Street, S.E.
Madame Olivia, 9, Overton Road, Brixton.
Miss Ada Sedgwick, 7, York Street, London Road, S.E.
Miss Bignell, 94, Anerley Road, Upper Norwood, S.E.
Miss Brock, 30, Warriner Gardens, Battersea Park, S.W.
Miss Bath, 60, Branksome Road, Acre Lane, Brixton.
Mrs. Gringer and Miss Gould, 26, Alexandra Road, Selhurst, South Norwood.
Mrs. Johnson, 18, Glycona Road, Lavender Hill, S.W.
Miss Agnes Norman, 2, Pownall Road, Fulham, S.W.
Miss Wentworth, 38, Dempster Road, East Hill, Wandsworth.
Miss M. J. Smith, 41, Narbonne Avenue, Clapham Common, S.W

E.

Mrs. Duke, 93, Downs Park Road, Clapton.
Misses Knight, 23, Paternoster Square, Newgate Street.

W.

Bureau of Dress Cutting and Millinery, 146, Oxford Street.
Madame Carrington, 14, Omega Place, Blandford Square.
Mrs. Croghan, 17, Richmond Road, Westbourne Grove, W.
Mrs. Dolman, 2, Tavistock Street, Covent Garden.
Mrs. Green, 76, St. Stephen's Avenue, Uxbridge Road, W.
Mrs. Osborne, 29, Greek Street, Soho Square.
Mdlle. Marie, 36, Cambridge Avenue, Kilburn.
Mrs. Gordon, 13, St. Mary Abbots Terrace, Kensington.
Miss Mills, 47, Richmond Gardens, West Kensington Park.
Miss Beaumont, 30, Vernon Street, West Kensington.
Mrs. Foster, 24, Millman Street, Bedford Row, W.C.
Mrs. Porter, 9, Oval Road, Regent's Park, N.W.
Miss Mongar, 40, Frithville Gardens, Uxbridge Road.
Miss Russell, 31, Portland Road, Holland Park.
Mrs. Cash, 53, Hammersmith Road.
Miss Rossell, 11, Russell Chambers, Bury Street, W.C.
Miss E. Hawkins, 18, Shorrolds Road, Walham Green.
The School of Millinery and Home Industries, Gillingham Street Eccleston Square.
Miss Benjamin, 152, Newport Bldgs. (opposite Shaftesbury Theatre), Soho
Madam Buridant, 180, Brompton Road.
Mrs. M. Bones, 322, Uxbridge Road.
Miss K. Broom, 87, Mortimer Street.
Mrs. Casey, 3, Western Terrace, Notting Hill.
Mrs. Casey, 19, Western Terrace, Notting Hill.
Madam Constance, 12, Pembroke Square, High Street, Kensington.
Mrs. Foster, 51, Salisbury Street, Edgware Road, N.W.
Miss Norman, 2, Pownall Road, Lillie Bridge, West Kensington.
M.D., 11, Annadale Road, Walham Green.
Mesdames Raynham, 102, Denbigh Street, South Belgravia.
Mrs. Matthews, 5, Artesian Road, Westbourne Grove.
Miss Elise Koschem, 36, Delamere Crescent, Westbourne Square.
Madame Jules, 5, Nottingham Street, Marylebone.
Miss Baker, 23, Epirus Road, North End Road, Fulham.
Miss E. Burridge, 28, Victoria Road, Kilburn.
Miss Loweth, 15, Spring Street, Paddington, W.

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THOUSANDS OF BEDSTEADS READY FOR INSTANT DELIVERY. PATTERN BOOKS & PRICE LISTS FREE TO FURNISHERS ON APPLICATION.

REGd. TRADE MARK.

First Class Goods only.
NO CHEAP RUBBISH MADE.
FOR NAME OF NEAREST AGENT KEEPING STOCK, WRITE TO :-

Atlas Works,
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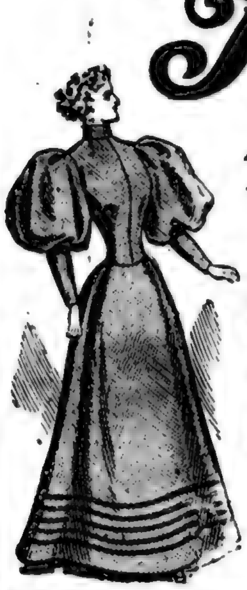
RETAILERS may tell you there are "others as good," but INSIST on SEEING "THE MAN WITH THE GLOBE" ON ANGLE IRON AT FOOT OF BEDSTEAD.



"Tailor Made 13/6 Costumes."

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During January, February, and March, I purpose making in my well-known Fine Melton Cloth and Cheviot Serge, COSTUMES in above style, without braid, for 13/6.
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All Costumes are Carriage Paid. Send for Patterns & Instructions.

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Ladies' Tailor,
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BEFORE BUYING ELSEWHERE
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TO
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and a most complete range of Samples, comprising the latest Specialities, will be submitted by return of post.

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Descriptive Price List and Crochet Instruction Book Free.
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YOUNG LADIES & GENTLEMEN
Who Play GOLF, CRICKET, TENNIS; CYCLE, BOAT, FISH, or ENJOY ANY ATHLETIC EXERCISE, should wear

Barker & Moody's Unshrinkable Flannels.

THEY WILL NOT TEAR,
and will outlast by four times goods usually shown. Unlike other Flannels, they become softer and improve with washing.
Of all Hosiers and Outfitters.
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A Scent of Rare Fragrance.

A very echo of Nature.

The only Violet Perfume which is really like the flower itself. It lasts without leaving any unpleasant odours behind, such as Patchouli, Musk, Civet, &c.

3/-, 5/6, 9/-, 20/- per Bottle.

"RHINE VIOLET" SACHETS. 2/6 each.

In order to obtain the genuine, ask for Mülhens' "Rhine Violets."
OF MOST Dealers in First-class Perfumes,
OR FROM THE
4711 Depot, 62, NEW BOND ST., W.

"RHINE VIOLET" SOAP, 2/6 per Tablet or 7/- per Box of 3 Tablets

LONDON DEPOT
New Bond Street
ESSENCE of RHINE VIOLETS
HIGHEST CONCENTRATION
Prepared by FERD. MULHENS
Glockengasse No 4711
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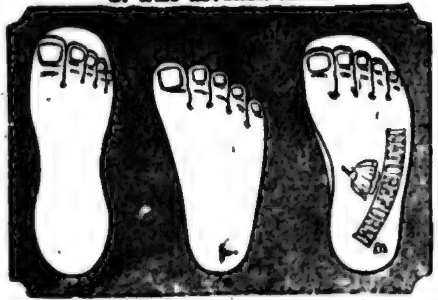
THE VICTORIA
Millinery STIFFENERS

Are acknowledged to be "a decided improvement." They are made in all colours to match trimmings. Are NO TROUBLE TO FIX, AND CAN'T SLIP OUT OF PLACE. While they hold the bows lightly and gracefully, they much improve the ribbon and keep it in good order, and are light, weighing about the same as in ordinary wire. The VICTORIA WIRE RIBBON is useful for various purposes, *particularly useful* in keeping in place the fashionable revers of Dresses, and Jackets; when laid around the edge of the rever, between the lining and covering, it can be stitched through with the machine, and will be found a *surprising improvement.* To be had of Milliners and Fancy Drapers, or from

The VICTORIA STIFFENER CO., Guernsey.

Price: Bow Stiffeners, 1½d. each; Wire Ribbon, 2½d. yard: half doz. post free on receipt of stamps.

CHILDREN ARE BORN RIGHT
Therefore preserve their feet from infancy by the true form of Shoe—"NATUREFORM."
Adults need assistance in regaining healthy and true feet. They need—
1. The Natureform Shoes. 2. A Toe-post.
3. The divided Sock.



The Toe-post is invaluable for the cure of bunions, corns, stiff toe-joints, varicose veins, flat foot, overlapping toes, hammer toes, paralysed toes, gout, rheumatic gout, feebleness of knees; infalling ankles, weak back, stooping habits.

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CHIVERS' GOLD MEDAL JELLIES.

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WHOLESOME.
REFRESHING.
FLAVOURED WITH RIPE FRUIT JUICES.
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Pints, 4½d.; Quarts, 8d.
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half-pint packet (sent on receipt of 2½d. in stamps), with address of nearest local agent; or address of nearest grocer sent on receipt of post-card.

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PROPRIETORS OF THE FIRST ENGLISH FRUIT FARM JAM FACTORY

FASHION SUPPLEMENT.

The Grafton Gallery.

POSSIBLY the success of the Fair Women Exhibition at the Grafton Gallery last autumn raised public expectation somewhat too high as to the future enterprises the energetic committee would undertake. But this granted, the collection of works described in the catalogue as "An Exhibition of Works by Old Scottish Portrait Painters," now on view in the Grafton Street Galleries, is hardly a worthy successor to the famous Fair Women Show. We take it that an exhibition of paintings with this fairly comprehensive title should at least be representative. Fully admitting the difficulties the committee have had to overcome in collecting the works together, an exhibition that contains 162 portraits, of which no less than 82 are by one artist, and 20 by another, or nearly five-eighths of the whole collection, can hardly be said to be representative. But these objections apart, and they after all bear in no way upon the pictures themselves, the exhibition is very well worth a visit.

Sir Henry Raeburn, with 82 portraits, shows, it is perhaps unnecessary to remark, a wide range of study in the branch of art to which he devoted his talents. But in spite of his fine "Sir Allan Macnab" (4), "Captain Robert Hay" (12), and "General Hay Macdowell" (40), a surfeit of Raeburns rather palls upon one's critical faculties, and it is refreshing to turn to the two portraits hanging on the same wall in the Large Gallery by Sir John Watson Gordon. No. 36, a fine example of his careful, conscientious work, is a portrait of Roderick Gray, who, if he were at all like his portrait, must have been a singularly good fellow. The other is the famous portrait of James Hogg, the Ettrick shepherd.

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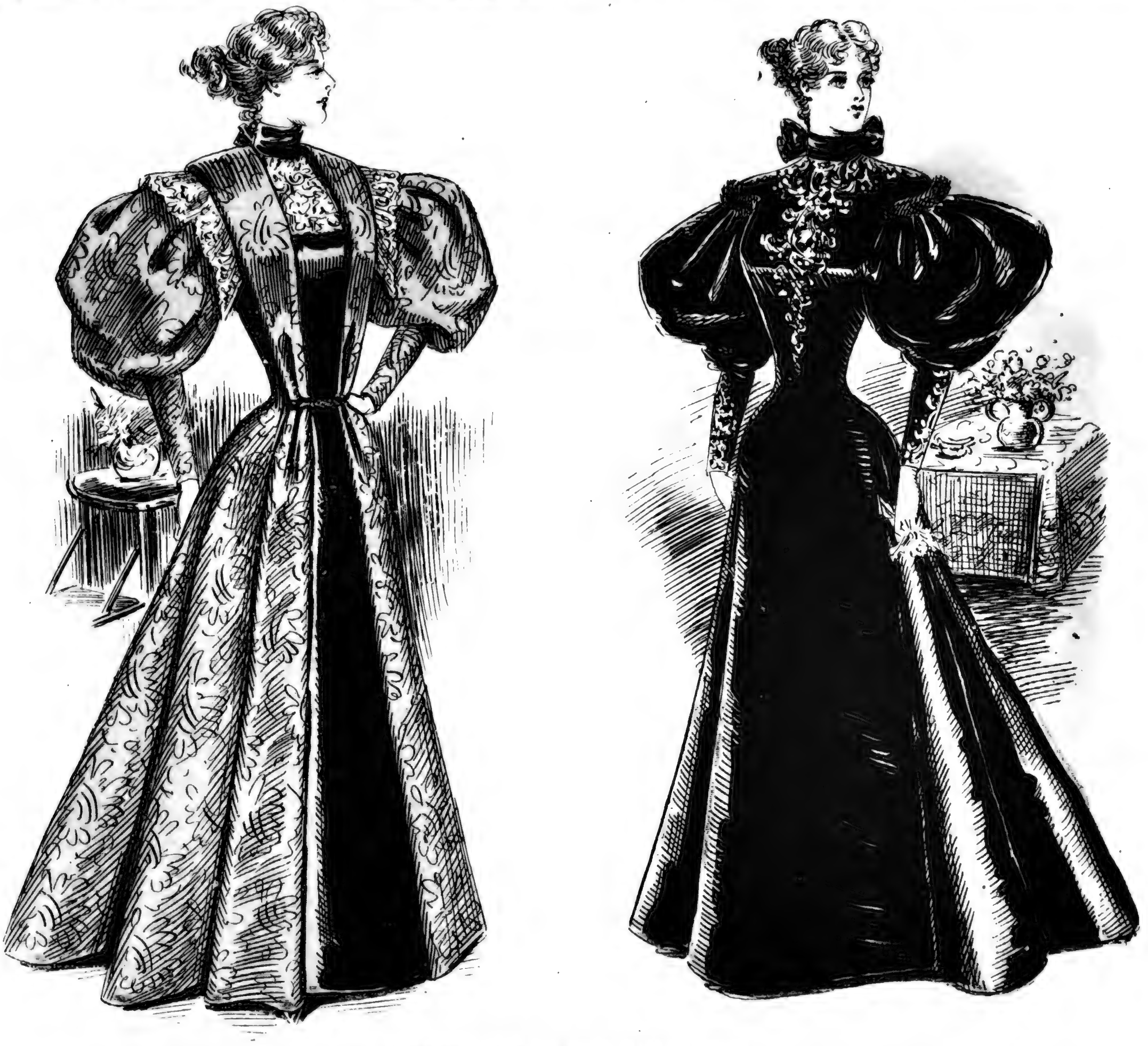

AFTERNOON GOWNS FOR YOUNG MARRIED LADIES.

Fig. 1. Princess dress with full skirt of mouse grey silk and woollen broché with bodice of the same, both skirt and bodice open in front over a robing of mahogany velvet, long pleats of the woollen down each side of the robing drawn in at the waist by a jewelled chain clasp. Sleeves of the woollen. Yoke of the velvet covered with thick cream guipure and epaulets of lace falling from under the stole pleat. Draped velvet collar.

Fig. 2. Dress of Louis Velveteen in a rich shade of petunia. Princess dress with rich steel bead embroidery on the front of the bodice, running down in a point to the waist. The shoulders with long 1830 seams and a narrow band of fur above the puff of the sleeve. Steel bead embroidery on the lower part. Draped collar with bows at the back.

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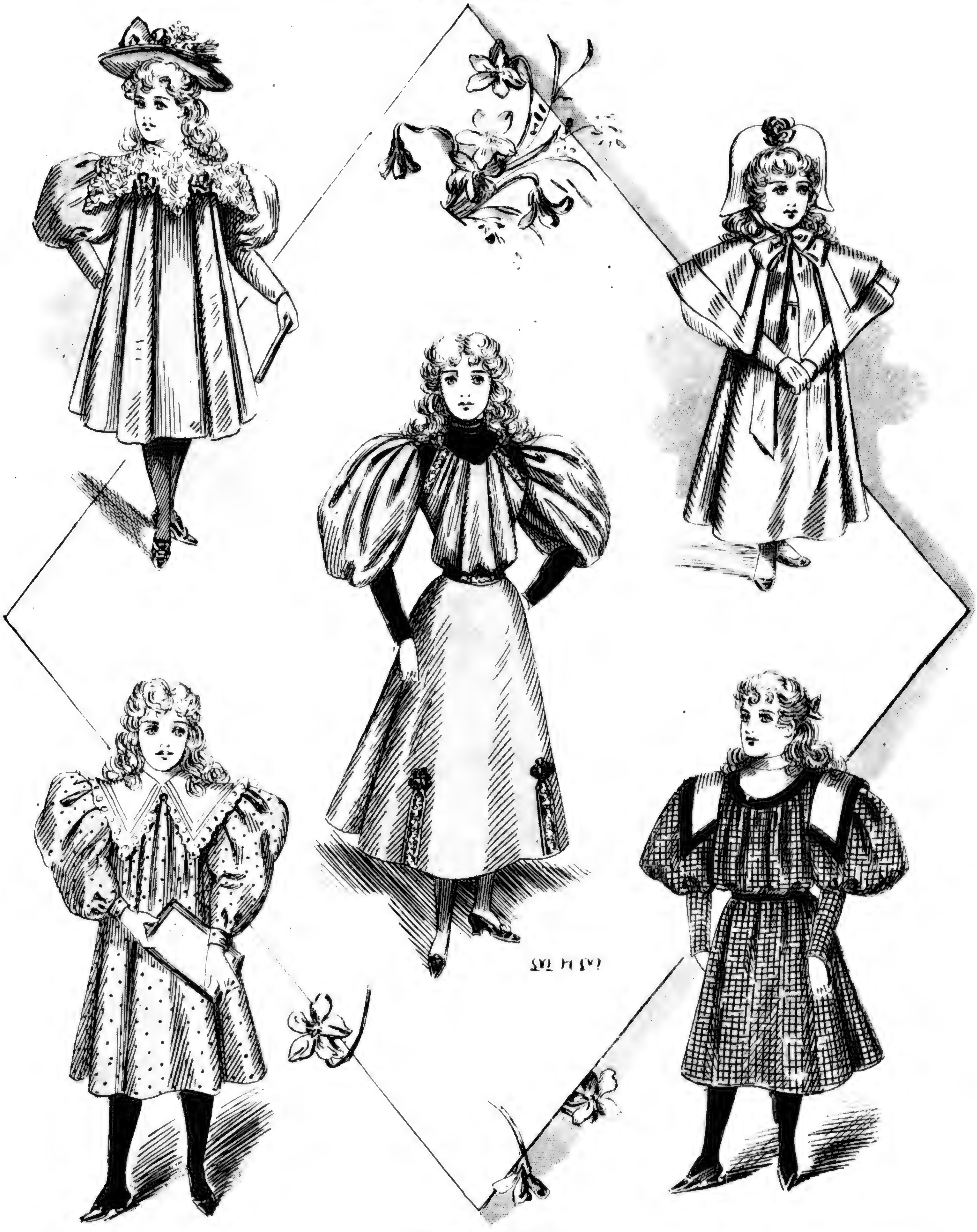

COSTUMES FOR LITTLE GIRLS.

Fig. 1. Dress of Danish blue cloth in blouse shape with stole pleats in front headed by ribbon rosettes. Sleeves of the cloth, and deep lace collar forming epaulets on the shoulders. Straw hat trimmed with ribbon and flowers.

Fig. 2. Gathered blouse frock of red and black spotted crépon with bishop sleeves of the same. Collar of fine white lawn edged with tucks and lace.

Fig. 3. Dress of grey cashmere, the skirt trimmed on each side of the front at the edge with a strap of sapphire blue velvet covered with cream guipure insertion. Velvet rosettes at the top. Blouse bodice with hanging pleats cut out at the neck and under the arms over an under bodice of velvet; the front and back of the blouse connected by straps of velvet and lace, similar trimming round the armholes and forming the belt. Velvet collar and velvet sleeves with puffs of cashmere.

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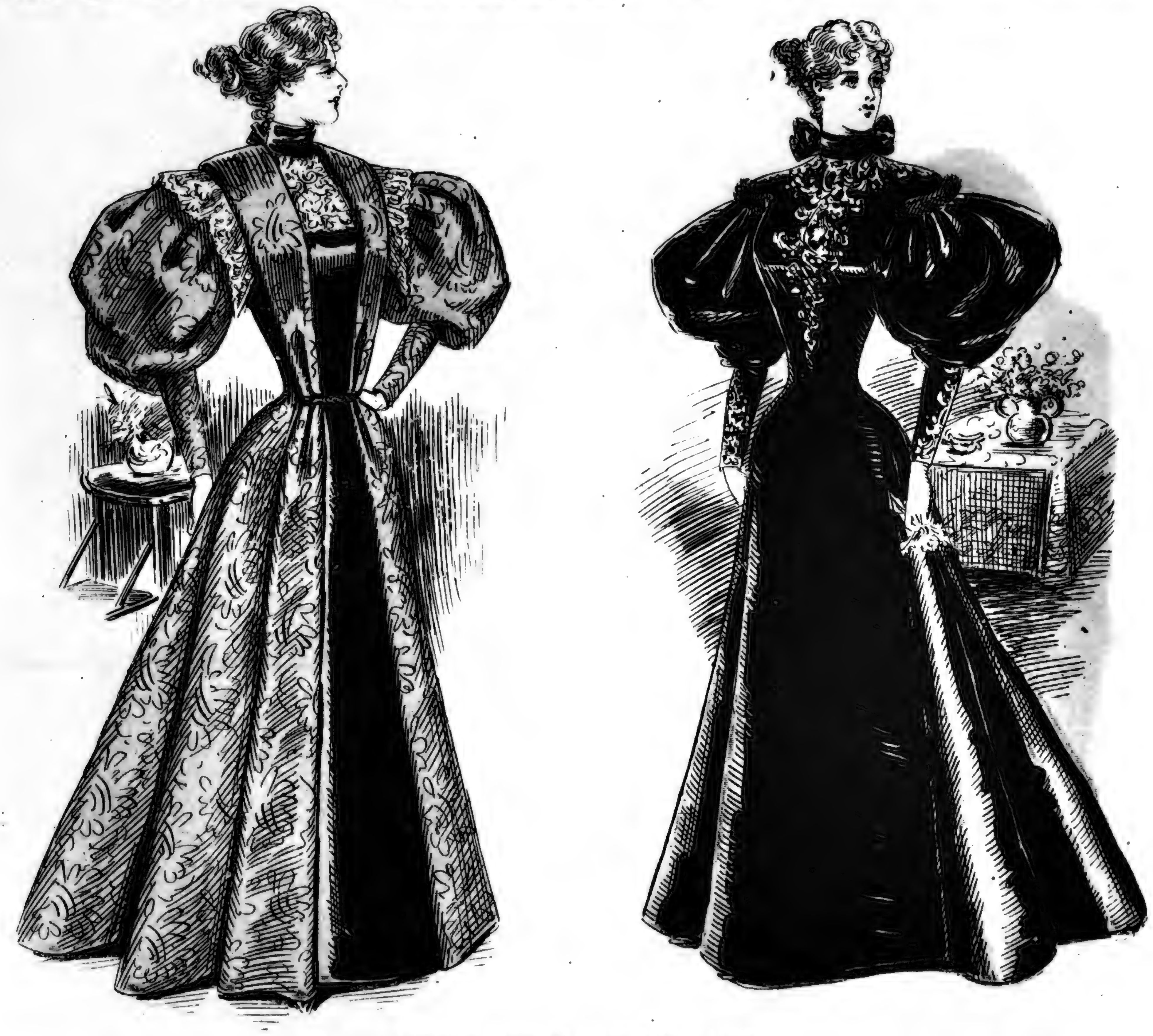

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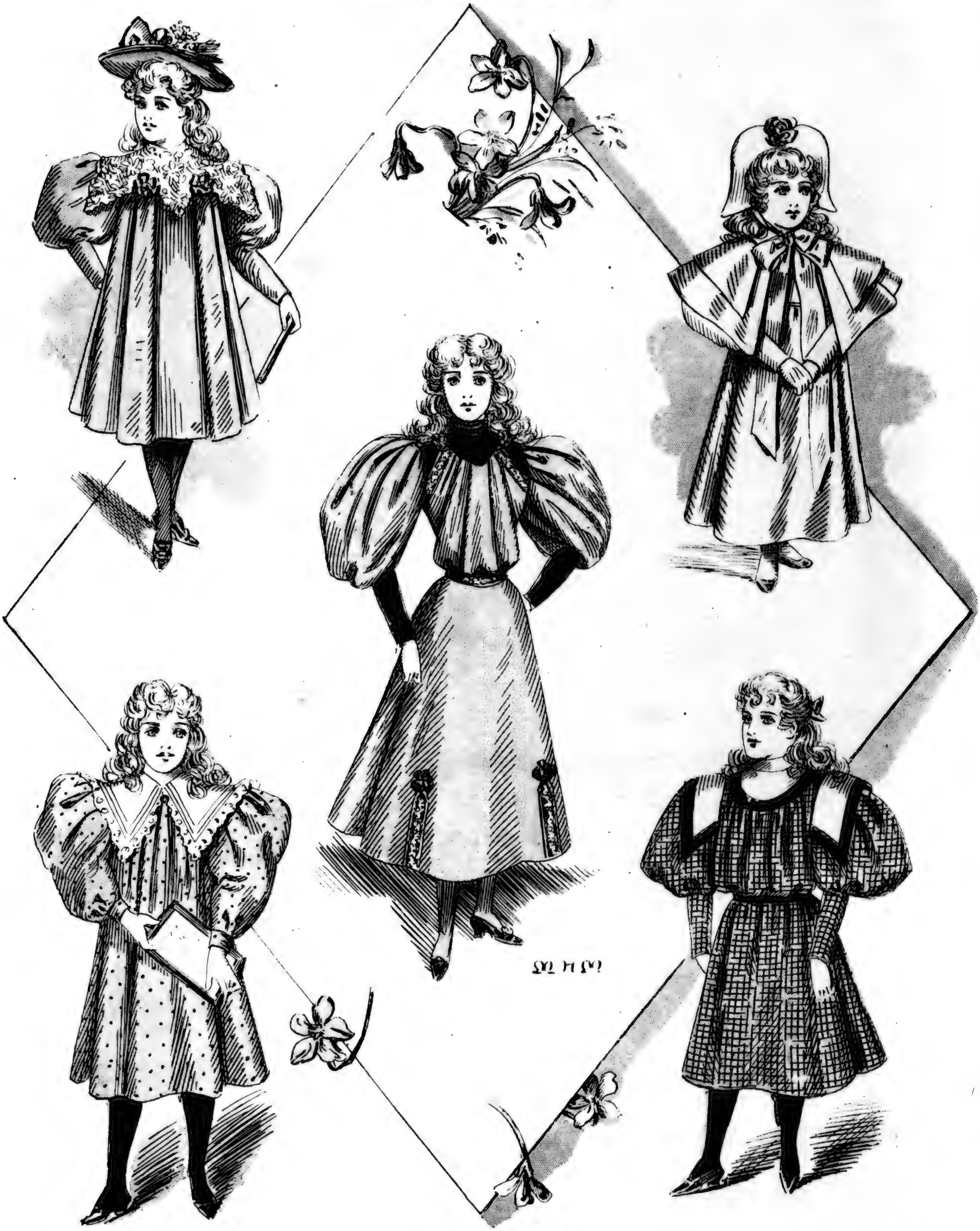

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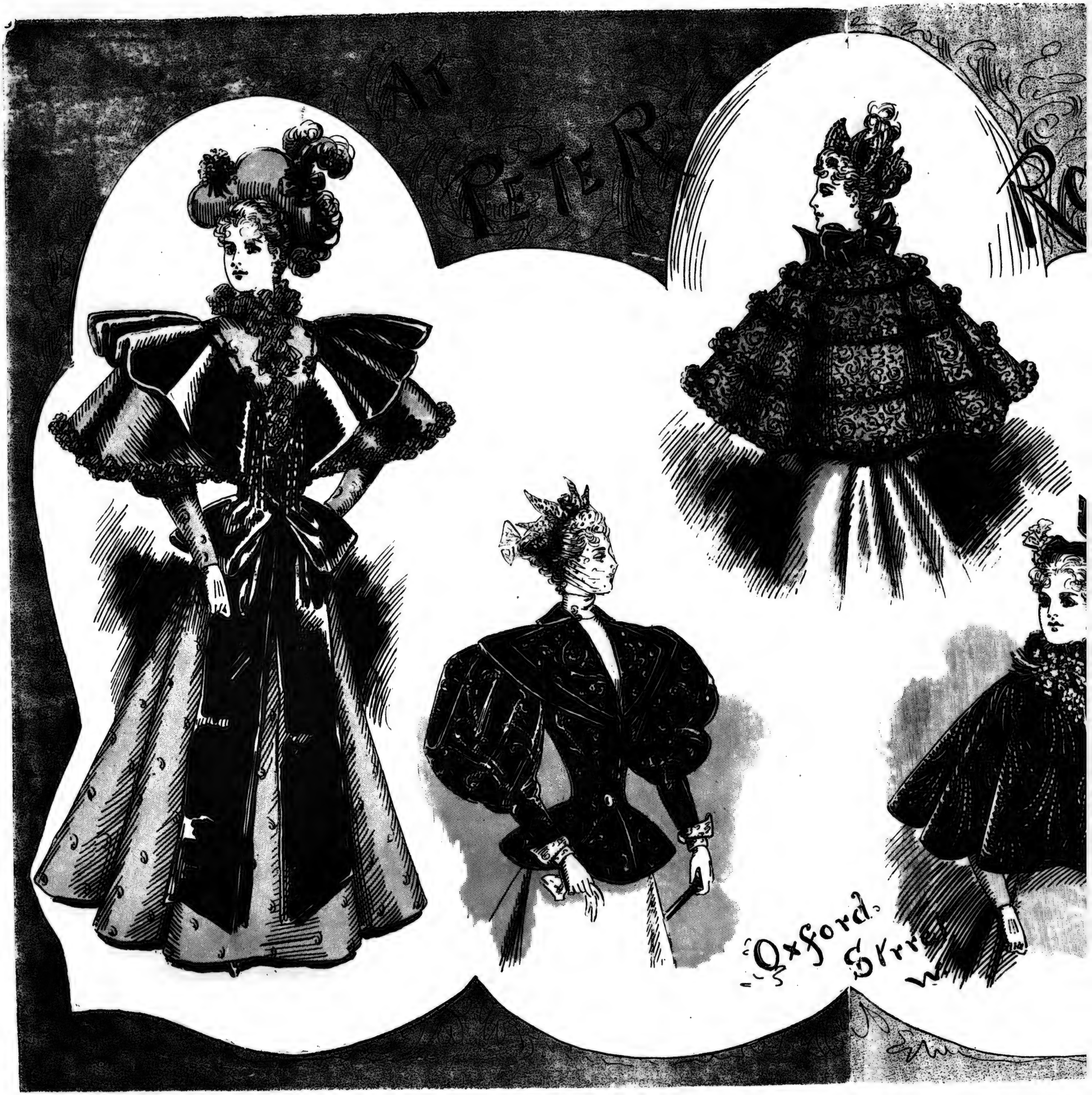
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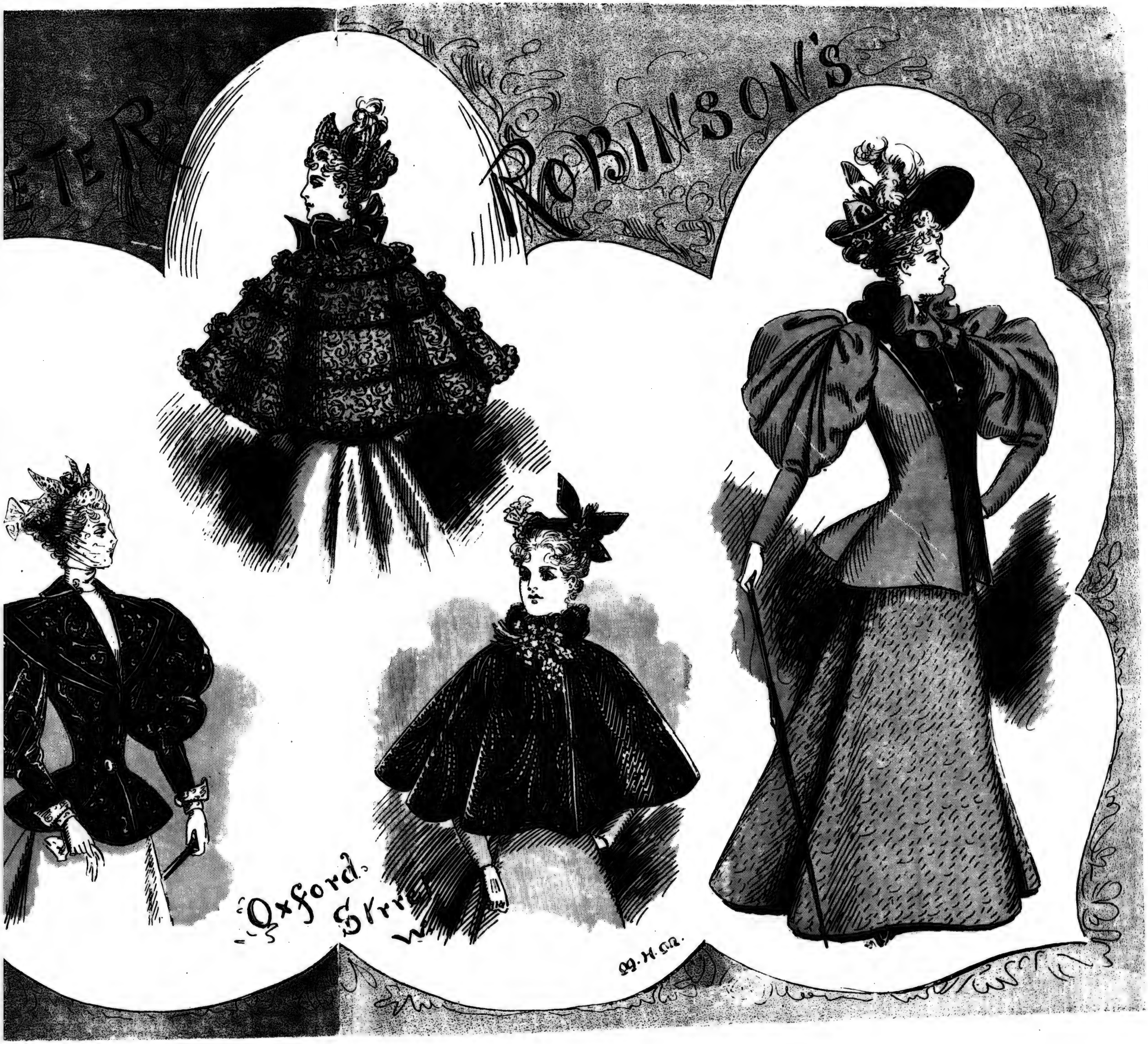
Oxford Street W.

OUR ARTIST'S SKETCHES OF SPRING MANTLES AT PETER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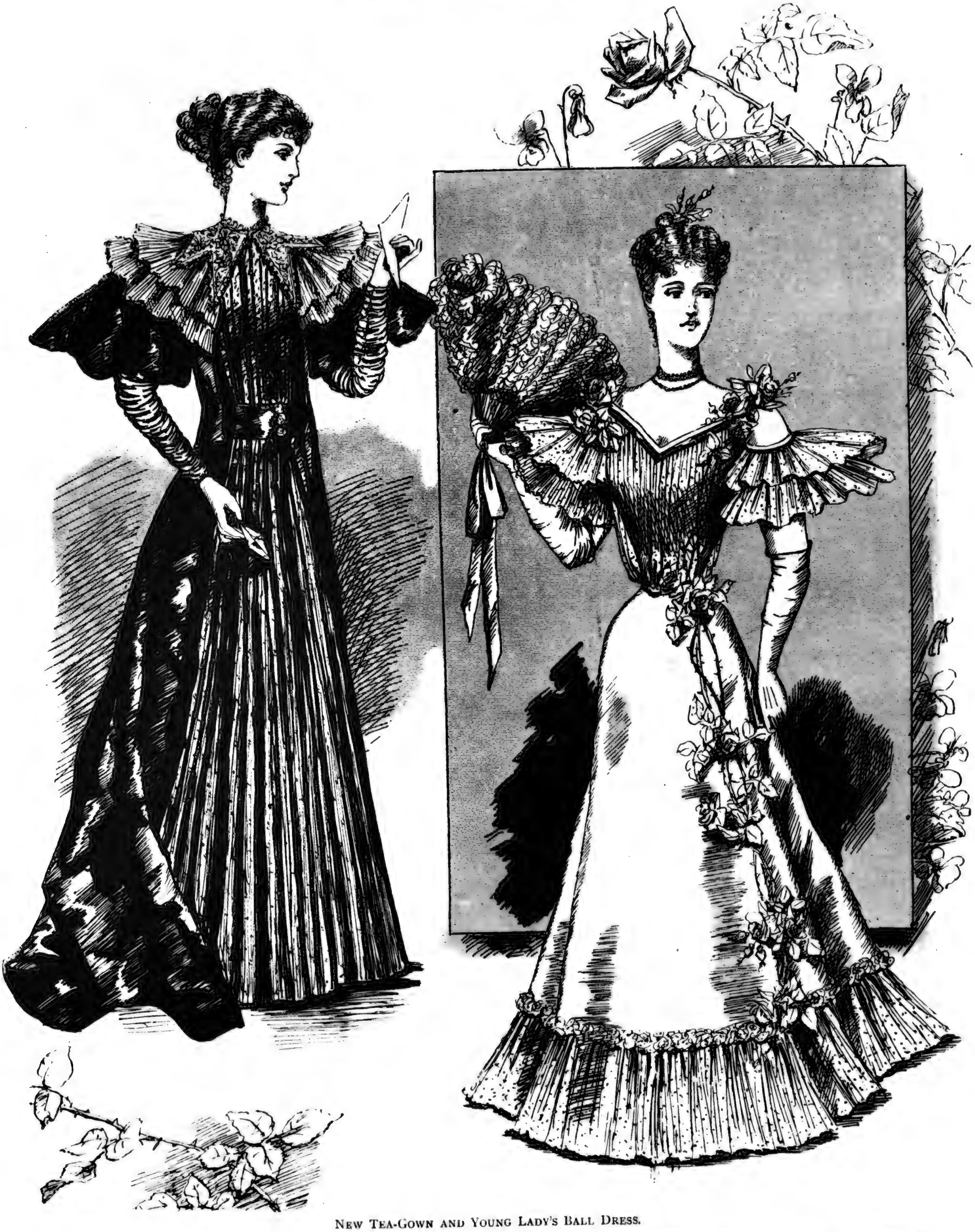
M.H.G.

OUR ARTIST'S SKETCHES OF SPRING MANTLES AT PETER ROBINSON'S.

FASHION SUPPLEMENT.

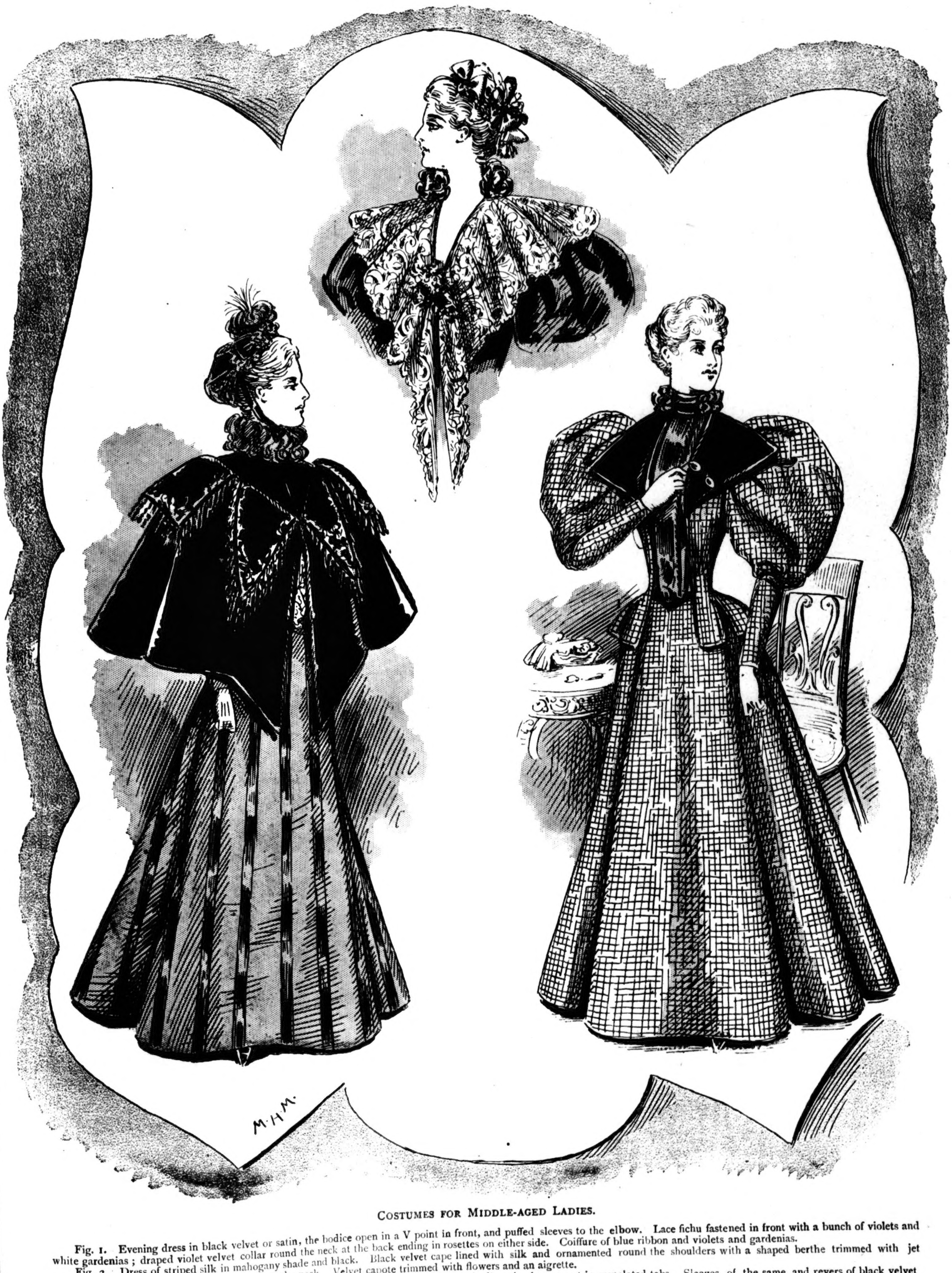


NEW TEA-GOWN AND YOUNG LADY'S BALL DRESS.

Fig. 1. Black satin tea-gown, the loose fronts open over an under dress of black gauze over mauve silk drawn in at the waist by a broad band of satin. The sleeves are a deep frill of double satin over gathered under sleeves of gauze. A pointed collar of Irish lace at the neck resting on double frills of mauve serpentine gauze.

Fig. 2. Skirt of sky blue satin bordered with a flounce of finely spotted white net put on with a puffing at the top. Overhanging bodice of net over satin, the top outlined with narrow bands of pale blue and pale pink velvet. 1830 sleeves of double frills of net headed in the same way. A garland of pink roses falls from the shoulder to the top of the flounce on the left side, and pink roses form a bretelle on the right shoulder.

FASHION SUPPLEMENT.



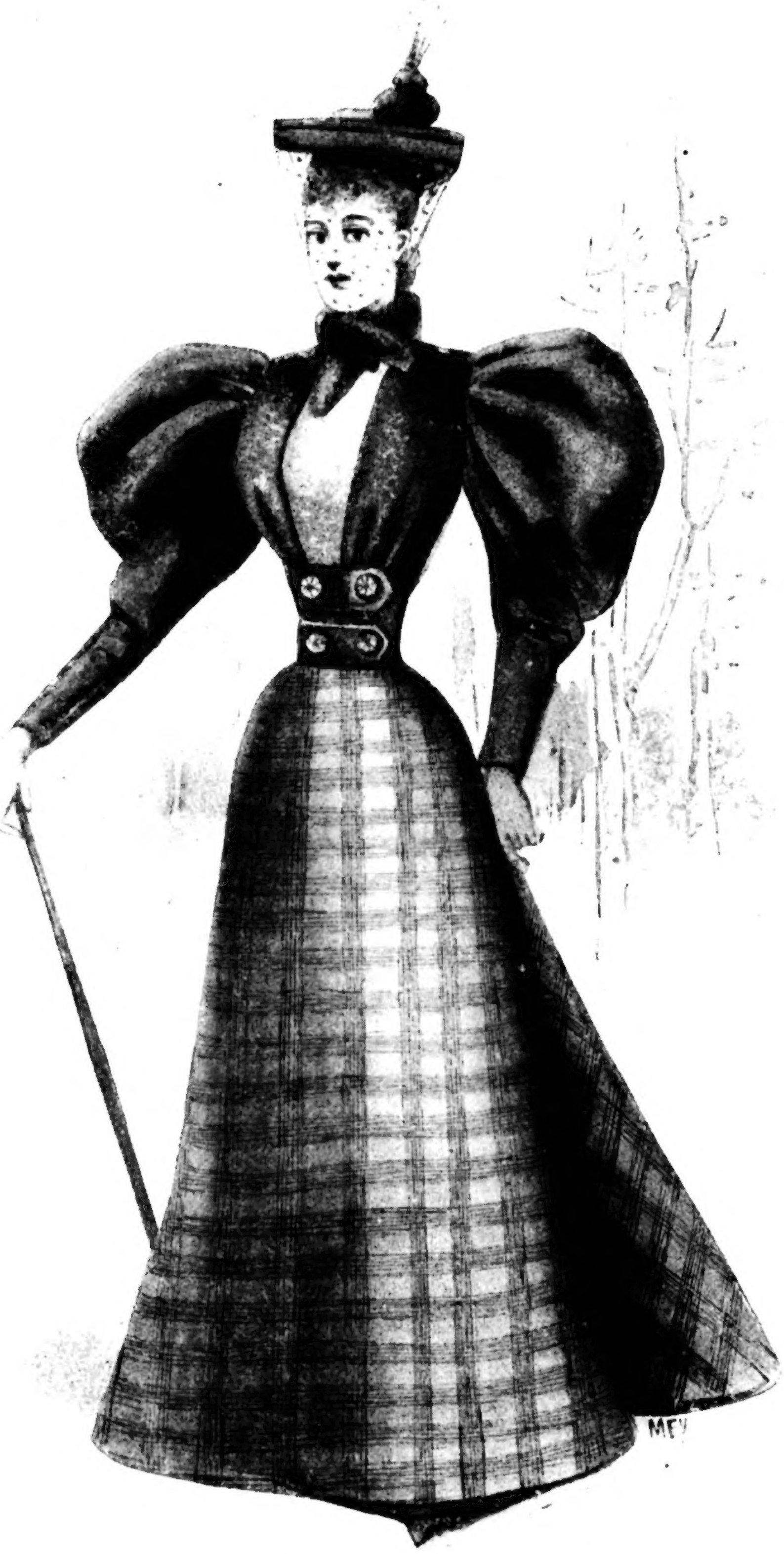
COSTUMES FOR MIDDLE-AGED LADIES.

Fig. 1. Evening dress in black velvet or satin, the bodice open in a V point in front, and puffed sleeves to the elbow. Lace fichu fastened in front with a bunch of violets and white gardenias; draped violet velvet collar round the neck at the back ending in rosettes on either side. Coiffure of blue ribbon and violets and gardenias.

Fig. 2. Dress of striped silk in mahogany shade and black. Black velvet cape lined with silk and ornamented round the shoulders with a shaped berthe trimmed with jet embroidery and fringe. Black chiffon ruche at the neck. Velvet capote trimmed with flowers and an aigrette.

Fig. 3. Costume of fine check tweed in blue and grey. Bell skirt and open jacket bodice, the basque cut in crenelated tabs. Sleeves of the same, and revers of black velvet Box-pleated blouse front and collar with rosettes of blue surah matching the blue in the tweed.

STYLISH COSTUME
FOR
EARLY SPRING
On Exhibition at MADAME MYRA'S PATTERN DEPARTMENT.



A WALKING COSTUME.

Skirt of check tweed in brown and mixed colours. Bodice of brown cloth with gathered fronts open over a waistcoat of blue silk, and fastened at the waist with two buttoned tabs. Cloth sleeves. Toreador hat trimmed with feather pompons. Quantity of tweed required, 3¾ yards.

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,, ,, Skirt	,,	6½d.
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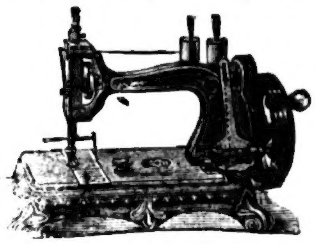

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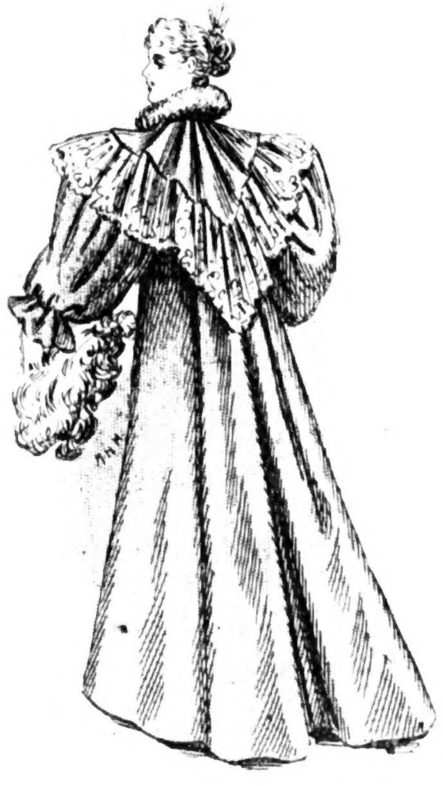

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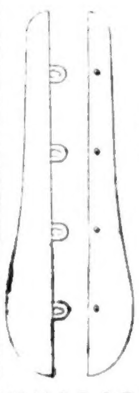

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